The Writing of a Skillful Scribe

An introduction to hieratic Middle Egyptian through the text of The Shipwrecked Sailor

William Clay Poe

Santa Rosa, CA 2008

Table of Contents

Preface

This book is an introduction to the principal form of the literary language of ancient Egypt. It is assumed that most people who use this text will be interested primarily in the Egyptian language as a component of the study of the culture of ancient Egypt and so will not be focused primarily upon the structure of Egyptian grammar. A major rationale for the organization of the book has thus been to introduce the student as quickly as possible to the reading of a connected narrative. In order to do this, the book has been narrowly focused; it uses a single rather simple, but nevertheless elegant, piece of literature to present examples of the principal structures of Middle Egyptian. *The Story of the Shipwrecked Sailor* has been selected as the single source for all of the examples in the text for a number of reasons. First, the story contains examples of most of the principal grammatical structures used in Middle Egyptian. Second, the story is both a delightful tale and is written in a relatively straightforward and unsophisticated style, thus interesting the student while creating a minimum of frustration. Finally and most importantly, the common style and limited vocabulary represented by a single story permit the student to begin reading an actual piece of Egyptian literature, rather than examples taken out of context, in the shortest possible time.

This approach, of course, suffers by not providing a comprehensive description of the language and by oversimplifying many of the structures of the language. Fortunately, for students interested in pursuing further their study of the language, there are excellent sources available. Gertie Englund's *Middle Egyptian: an Introduction* is an excellent brief description of the language. Professor Englund has organized her book in a manner consistent with contemporary descriptions of the structure of the language and it contains a wealth of examples from a broad range of Middle Egyptian literature. Of course Alan Gardiner's *Egyptian Grammar* remains invaluable in its comprehensive coverage of forms and variants.

This book is an introduction both to the language and to the writing system actually practiced by the scribes. Egyptian is traditionally taught at the introductory level in the hieroglyphic writing system. There are many good reasons for this. This book is an experiment in introducing the hieratic script coincident with the hieroglyphic and in learning to read hieratic text directly. The intent is to introduce the language and the literature, as much as possible, within the cultural context of ancient Egypt.

This hieroglyphic transcription of *The Shipwrecked Sailor* is the author's own, based upon the facsimile published by Golénischeff and compared with the transcriptions of Golénischeff, Blackman, DeBuck, Gardiner where he cites examples from *The Shipwrecked Sailor,* and the readings implied by Lichtheim's translation. The hieroglyphic transcription follows the arrangement of the hieratic glyphs. Sometimes this results in an arrangement of hieroglyphs that does not conform to the usual hieroglyphic practice. I deemed it more important that a student be able to quickly and easily to recognize the relationship between the hieratic and the hieroglyphic.

The only known copy of *The Shipwrecked Sailor* is on a papyrus scroll that was found in 1881 in a chest in the Egyptian museum of the Hermitage in St. Petersburg. How it came to the

museum is unknown. The papyrus is 3.8 meters long and 12 centimeters high. It is written in a very clear hand. The text is written in vertical columns from the first line through line 123. From line 124 through line 176 the text is written in horizontal lines. From line 177 through the end at line 189 the text is again written in vertical columns. In the transcription included in this book the numbers above short vertical strokes mark the line numbers of the papyrus

Based upon the writing style and particularly upon the writing of certain geographic names, Golénischeff assigns the manuscript to a period not later than that of Senusret II of the twelfth dynasty, that is to early in the nineteenth century BCE.[1] Because of this dating of the manuscript the cultural focus of this text is on the eleventh and twelfth dynasties, the Middle Kingdom of Egypt.

A facsimile of Golénscheff's publication of the manuscript was scanned. The raster file thus produced was used as a background and the glyphs were traced by hand with a pen in *CorelDraw*™. The vector graphic thus produced was the basis for all of the reproductions of hieratic script in this text. The hieroglyphic text was set with the *Glyph for Windows* text processor produced by Hans van den Berg, of the Centre for Computer-aided Egyptological Research, Faculty of Theology, Utrecht University.

[1]Golénischeff, pp. 1f.

The Egyptian Language and Writing System

The Afroasiatic family of languages

The Egyptian language is a member of the Afroasiatic family of languages, a family found in the Middle East and in North Africa. The Afroasiatic family includes the sub-groups of Semitic, Egyptian, Cushitic, Berber and Chadic.

Semitic includes the languages of Akkadian, Arabic, Aramaic, Hebrew and Phoenician. Cushitic is represented by several languages in Ethiopia and Somalia. Berber is found in North Africa and Chadic in Northern Central Africa.

Similar elements of grammar and vocabulary make it clear that these languages are related to one another; the exact relationship among them is, however, a very difficult topic since many of the languages have no documentation for earlier forms while others have been extinct for some considerable time.

Egyptian

The Egyptian language has an extremely long documentation, from the end of the fourth millennium BCE to the middle of the first millennium CE. The language changed, of course, over this long period. While language change is continuous, for convenience the Egyptian language is divided into stages.

Old Egyptian

Old Egyptian is the name given to the language of the period from the first dynasty through the eighth dynasty, approximately 3100 BCE to 2140 BCE. The most important texts documenting Old Egyptian are the Pyramid Texts.

Middle Egyptian

Middle Egyptian is the name given to the language documented by the texts of the ninth through the eighteenth dynasties, 2140 BCE to 1360 BCE There are numerous inscriptions and texts of many kinds which are representative of this form of the language. Middle Egyptian is documented by a greater range of documents and has a greater duration as a literary language than any other stage of the language. It is for this reason that this is the stage of the language that is typically used as an introduction.

Late Egyptian

Late Egyptian was the common spoken language of the Middle and the Late Kingdoms, beginning about 2040 BCE It was not used for formal written materials before the time of Akhenaton, about 1360 BCE.

Demotic

The term ‘demotic’ refers not only to a stage of the language but also to a particular form of writing common to that stage. Demotic refers to the spoken and common written form of the language from about 700 BCE to about 300 CE. Inscriptions as well as literary texts continued to be written in Middle Egyptian.

Coptic

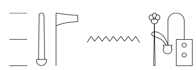
Coptic is the name given to the last stage of the Egyptian language. It is represented by an extensive early Christian literature written in this form of the language with an adaptation of the Greek alphabet. While Coptic is no longer a spoken language, it survives in the liturgy of the Coptic Christian church.

The scripts of the Egyptian language

Two forms of writing the Egyptian language developed more or less simultaneously beginning very late in the fourth or early in the third millennium BCE. The hieroglyphic script was used for monumental inscriptions, for texts and labels in painted tomb scenes, for decorative motifs on furniture, jewelry and other artifacts, and other similarly formal contexts. The hieratic script developed alongside the hieroglyphic for use principally in writing on papyrus, although it was occasionally used for notes on pieces of pottery or stone. The relationship of the hieroglyphic and the hieratic scripts is not unlike the relationship of the script used for printed text and that for cursive handwriting in English.

A form of the hieroglyphic especially adapted to the use of brush and ink on papyrus was used principally for making copies of *The Book of the Dead*. This special script is called cursive hieroglyphic.

Hieroglyphic

The hieroglyphic script was called by the Egyptians , ***sš n mdw nṯr,*** '*sesh en medew necher,*' writing of the sacred words.' The Greeks called the script *ta hieroglyphica*, 'the sacred carving,' or *ta hiera grammata*, 'the sacred letters.' The earliest hieroglyphic writing dates from about 3100 - 3000 BCE and the most recent example known was carved in a temple on the island of Philae in 394 CE.

While there are somewhere in the neighborhood of six thousand glyphs that have been documented, a considerably smaller set of several hundred sufficed for the bulk of non-religious texts. Gardiner lists about 750 glyphs in his index. Of these less than 250 are used to write the hieratic manuscript of *The Shipwrecked Sailor*. A large number of the complete catalogue of glyphs are from the Hellenistic and Roman periods. During this time Egyptian priests, concerned with maintaining the privacy of their religion and the language of its expression, created a large number of glyphs. Their intention was to complicate the writing system as a part of a strategy to deny literacy in Egyptian to foreigners. A stable set of several hundred glyphs was used throughout the history of the written language. In addition, new glyphs were developed as new items became a part of the material culture of Egypt. Sometimes glyphs changed shape as the item they represented changed, and sometimes the glyph remained the same.

The hieroglyphic script was used to write on a great variety of materials. Gradually the form of the glyphs used on papyrus began to diverge from that used on stone. The form adapted for writing quickly and efficiently with pen and ink on papyrus became known as hieratic. The form known as hieroglyphic remained the preferred form for writing on stone. Additionally hieroglyphic was used in a form known as cursive hieroglyphic for writing copies of the Book of the Dead and the Coffin Texts on papyrus. Cursive hieroglyphic is not as stylized as hieratic.

Hieratic

The hieratic form of the script developed in the context of papyrus, pen and ink. Hieratic is known from before the Fourth Dynasty to the third century CE. From about 600 BCE hieratic was replaced by an even more cursive form of the script, called demotic, for informal documents.

During the period of the New Kingdom (1550 - 1070 BCE) the hieratic script was developed in two increasingly distinct forms. A more elegant form of the script was used for literary and religious texts and a simpler form was developed for business documents. This business script itself developed regional variants, one of which from Lower Egypt became a script known as demotic which supplanted the hieratic script for all uses in the sixth century BCE. The restricted use of the hieratic script led the Greeks to refer to it as *hieratika*, 'priestly.'

Demotic

From the seventh century a highly cursive form of the script, demotic, became the typical script used for ordinary purposes. Since this script was the one in common use by the Hellenistic period, the Greeks called it *demotika*, 'popular.' By the Ptolemaic period some literature was also written in demotic. One of the most famous inscriptions ever found in Egypt, the Rosetta Stone is composed in three scripts, hieroglyphic Egyptian, demotic Egyptian and Greek.

Coptic

During the first centuries CE the Greek script was adapted to writing the Egyptian language. Both that script and the stage of the Egyptian language are called Coptic. Most Coptic texts are religious, and the vast majority of those are Christian. The administrative language of Egypt had been Greek from the time of Alexander and Ptolemy I (332 BCE). Alexandria, the capitol, had been a Greek-speaking city from its foundation and Greek was the business language of the Hellenistic and Roman periods in the east Mediterranean. The Egyptian language remained in use in the rural villages.

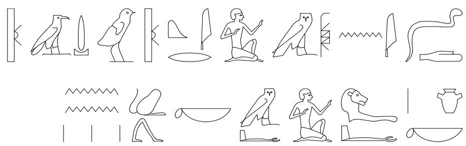
Arabic replaced Greek as the administrative and business language with the Arab conquest in the seventh century CE. The spread of Islam replaced Coptic with Arabic. Coptic remains in use as the religious language of the Coptic Church. The level of literacy in Coptic, however, is very low.

Graphic principles of the hieroglyphic and hieratic writing systems

Direction of writing

Hieroglyphic

Hieroglyphs were written in rows from left to right and from right to left and also in columns from top to bottom. When written in columns the columns could be ordered from left to right or from right to left. The direction of writing of the text is always indicated by the orientation of the glyphs. Glyphs always face the beginning of the line when written in rows and the previous column when written in columns.



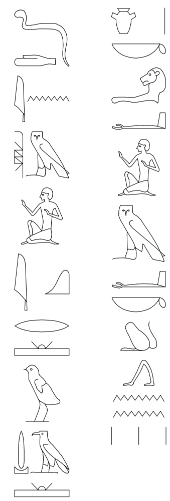
These lines are read from right to left.



These lines are read from left to right.

These columns are read from right to left. Each column is read from top to bottom.

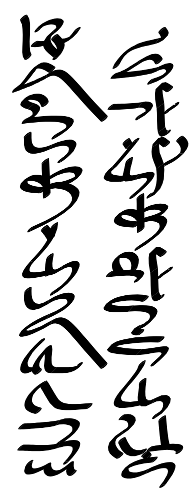




These columns are read from left to right. Each column is read from top to bottom.

With the exception of the examples cited above, all hieroglyphs in this book, either in columns or in rows, are written from right to left. This is done for compatibility with the hieratic system, which does not have as great a degree of freedom as does the hieroglyphic.

Hieratic



In hieratic script the glyphs are written in only one orientation. Until the Eleventh Dynasty (2035 BCE) hieratic was normally written in columns, with the columns arranged from right to left. Beginning in the Eleventh Dynasty hieratic is typically written in rows with each row written from right to left. The story of *The Shipwrecked Sailor*, which dates from the period of transition, is written partially in columns and partially in rows

The examples of hieroglyphic script used above are transcriptions of the first two columns of *The Shipwrecked Sailor*. The hieratic original, a facsimile of which is shown here, is written in columns.

While there are hieratic notations on other materials, hieratic is clearly a script designed to be used with papyrus and pen. The papyrus was prepared by a rather simple but tedious process. The outer rind was first stripped from freshly cut green papyrus plants. The pith was then cut into slices that were laid side by side, slightly overlapping, on an absorbent material. A second and third layer of papyrus slices were laid, each layer at right angles to the previous. An absorbent cloth was placed over the top and the laminated papyrus was beaten with a rounded stone or wooden mallet for perhaps an hour or

two. The material was then left in a press for some hours or overnight before it was ready for use.[2]

The pen was cut from a salt marsh rush. Surviving pens are typically 1.5 mm. to 2.5 mm. in diameter and sixteen to forty centimeters in length. The end of the rush was cut into a chisel shape and chewed lightly to produce a fine brush.[3]

The scribe's palette had depressions that held red and black ink, powdered red ochre and carbon, mixed with gum and pressed into small blocks. The scribe dipped his brush into his water jar, wiped it across the pigment, and wrote. The red ink was used to highlight, although often the reason for a particular selection is obscure. Occasionally a scribe changed colors in the middle of a clause or even of a word.

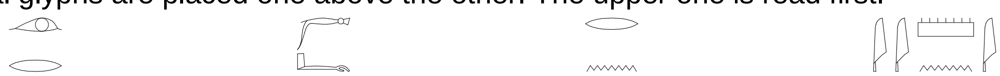
Arrangement of glyphs

Within a line the glyphs are organized so that they fill imaginary squares to a degree that is reasonable. Glyphs can be thought of in the following categories of shape: Vertical, such as , horizontal, such as , large, such as , and small, such as . Where possible, horizontal and small glyphs are grouped above, below, or beside vertical or horizontal glyphs so as to fill the imaginary square.

A series of vertical or large glyphs are simply placed side by side.



Horizontal glyphs are placed one above the other. The upper one is read first.



Usually only two horizontal glyphs are stacked, however, occasionally the scribes stack three glyphs.

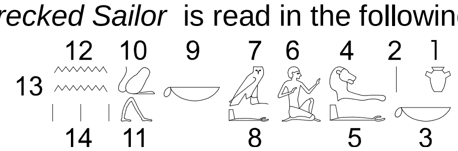


Small glyphs can also be placed above or below horizontal glyphs, or can be placed side by side or one above the other to fill out the imaginary square.



In a line written from right to left the order of reading the glyphs is from right to left and from top to bottom.

The second line of *The Shipwrecked Sailor* is read in the following order:



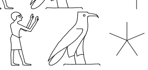
[2] Lucas, p. 138f.

[3] Lucas, p. 364f.

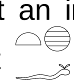
Transposition of glyphs

There are two situations in which the normal order of the glyphs can be modified. These situations are called honorific transposition, when the order of the glyphs is modified by the status of the object represented, and graphic transposition, when the order is modified for aesthetic reasons.

Honorific transposition

Glyphs and words referring to entities of very high status such as ‘god’ or ‘king,’ or the names of specific gods, when compounded in a word, are written as the first element of the word. Thus in the word , ‘thanksgiving,’ literally: ‘praise god,’ the glyph , ‘god’ is written before the glyphs , ‘praise,’ even though it follows grammatically.

Graphic transposition

Considerations of balance or symmetry may lead the scribes to alter the normal order of the glyphs. Two small glyphs may be grouped so that an imaginary square is filled rather than stretching out the signs on a line. The arrangement  is preferred by the scribes since the normal order would produce . Fortunately graphic transposition is conventionally applied to a few select words.

Transliteration

Transliteration is the representation of the symbols of one writing system in another writing system. There is a standard convention by which the phonetic values of Egyptian glyphs are represented by characters of the Latin alphabet, sometimes with modifications to eliminate ambiguity. In this book the transliteration of Egyptian glyphs is always shown in a bold italic face in a font clearly distinct from that used for English text.

The phonetic components of the Egyptian writing system represent consonants and some long vowels. Except as they can be reconstructed form Coptic, a late form of the language written in Greek characters, the vocalic values in Egyptian words are largely unknown. Thus the transliteration of Egyptian words produces unpronounceable clusters of consonants, such as ***t***, ***pt***, ***ḥtp***, ***sš***, or ***śḏm***. A convention has been adopted in order to permit the oral discussion of Egyptian words. Usually a short *e* vowel is inserted as required between consonants in order to make the words pronounceable. Thus the transliterations shown above would be pronounced *te, pet, hetep, sesh* and *sedjem*.

In the transliteration scheme the consonants ***w, b. f, m, n, r, h, s, k, g, t,*** and ***d*** can be pronounced as in English. The consonants with diacritical marks can be distinguished in the following ways,

ḥ	A voiced h. A sound is voiced by vibrating the vocal cords with air forced from the lungs.
ḫ	A guttural h. A rasping sound produced in the throat.
ẖ	Another guttural h. This sound had most likely become indistinct form the ***ḫ*** by Middle Egyptian.

š sh

ḳ q

ṯ ch, as in choice.

ḏ j as in judge

Weak consonants, such as *y* and *w* in English, sometimes have consonantal value and sometimes have vocalic value. The weak consonants in Egyptian can be given the following values

ỉ ***ỉ*** is pronounced as a *y* when it is initial and otherwise generally as a long *i*.

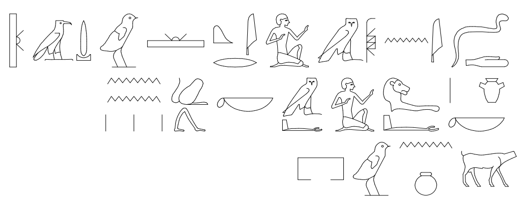
w ***w*** is pronounced as a *w* when it is initial and otherwise generally as a *u.*

Egyptian also has two glottal stops. A glottal stop is a sound produced by air forced from the lungs following the momentary complete closure of the glottis, the mouth of the windpipe.

ꜣ A soft glottal stop in which a distinct but not pronounced closure is heard. The artificial academic reading of this consonant is as an *a* vowel.

ʿ A hard glottal stop. This sound is produced by a more forceful occlusion and release than the soft glottal stop. This sound is also rendered as an *a* vowel in the artificial academic reading.

The hieroglyphic transcription of the first sentence of *The Shipwrecked Sailor* is



Transliteration is always rendered from left to right. The transliteration of the lines above is

ḏd ỉn šmsu ikr wḏꜣ

ỉb.k ḥʿty-ʿ mk pḥ.n.n

ẖnw

and would be read something like

djed yen shemsu yeker wedja

yebek haty-a mek peh.en.en

henu

The hyphen and the periods are used to indicate grammatical elements; they are not read.

It must be remembered that this system is purely an academic convention created for the convenience of students of the language. It makes no pretense of representing the vocalization of the Egyptian language.

Classification of the glyphs

The writing system consists of a number of different kinds of symbols. Logograms represent a meaning, determinatives classify words and phonograms represent sound values.

Logograms

In almost all cases the hieroglyphic writing system depicts objects. Individual signs in the system are called glyphs. When the glyph is used to represent the object that it depicts, it is called an logogram. A logogram is a graphic representation of a word that indicates nothing of the sound of the word. Examples of this use are:

 sun

 woman

 man

 house

Sometimes more abstract items would be represented by drawings of objects closely associated with them. Thus a drawing of a flag, , an item associated with temples, was used to represent 'god.' And  could stand for the abstract concept 'day' as well as for 'sun.'

In fact very few words are written purely logographically. Many glyphs serve more than one function and it is necessary to identify clearly which function is being used in a particular context. In *The Shipwrecked Sailor* the only words that are written purely logographically are:

 ***mw*** water

and a single instance of

 ***ꜥ*** hand, arm

In both of these cases the context is perfectly clear and no ambiguity is possible.

In most cases the logogram has a stroke placed after it indicating that the meaning of the glyph is the object represented itself. Thus the last example is more typically written

 hand, arm

Examples of other common ideographs written with the stroke are

 ***ib*** heart

 ***pr*** house

 *r* mouth

 *nṯr* god

The stoke is in fact the glyph for ‘one’ and indicates a single instance of the object represented by the logogram. Plural instances of the object represented may be indicated by simply repeating the glyph three times as

 fingers

or by placing three strokes beside or below the ideogram.

 *ḏbꜥw* fingers

Some words may have both a single and a plurality indicator. While singularity and plurality may be seen as mutually exclusive in English, I suspect that in Egyptian the basic meaning is to indicate the occurrence of an instance of the group. Then again, it may be simply scribal convention, with no subtleties implied by the writing..

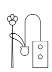
 *nṯrw* gods.

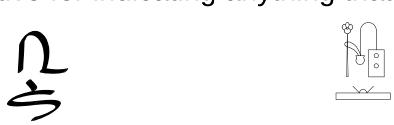
Likewise Egyptian can indicate things that come in pairs by means of two strokes.

The strokes, single, dual and plural belong to a class of glyphs that are known as determinatives because they determine or define the class membership of the word represented.

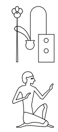
Determinatives

Determinatives are a specialized use of logograms to classify a word semantically. Except in the case of honorific transposition, determinatives are written as the last elements in a word. Most words have one or more determinatives and since Egyptian is written without word dividers or spaces, learning to recognize that a glyph is a determinative is an important aid to identifying the cluster of glyphs that compose a word. Words that do not have determinatives tend to be commonly recurring elements such as prepositions.

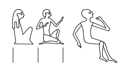
The glyph  is a representation of scribal writing equipment including a palette, a bag for storing powdered pigment or a water jar, and a holder for the rush pens. It is used as a logogram in a number of words that have to do with writing. When it is used to represent something written it is followed by a glyph which is a representation of a rolled scroll to indicate something written. The scroll is a determinative. In fact the scroll is a very common determinative for indicating anything that is abstract.

 *sš* writing

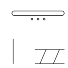
Likewise, when the logogram is used to represent a scribe it is followed by a human figure.

		*sš*	scribe

Other occupations are similarly determined by the human figure. Occupations or roles thought of by the Egyptians as female are determined by the female figure, , male roles by the male figure, . Names of people are often written with a male or female figure, as appropriate, at the end. The word for *children* may be written with the logogram for a child followed by the determinatives for male, female, and plural.

		*ẖrdw*	children

The word for *land* is written with two determinatives.

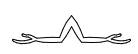
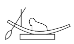
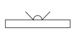
		*tꜣ*	land, earth

The determinative  is a representation of an irrigation canal and functions to classify the word as referring to land occupied by a civilized people.

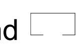
Determinatives are very common in Egyptian; they are an even greater aid to identifying words that are written with phonograms than those that are written logographically.

The most common determinatives found in *The Shipwrecked Sailor* are listed below with their meaning as determinatives.

		A seated woman represents female occupations, relationships, personal names, and the first person feminine singular suffix pronoun.
		The smaller form of the glyph is often used when the word has more than one determinative as in the example of 'children' above.
		A seated man represents male occupations, personal names, first person and the masculine singular suffix pronoun
		The smaller form of the glyph is used as the smaller form of the glyph for 'woman.'
		A man with his hand to his mouth classifies activities involving the mouth such as *call, answer, taste, love.*
		A man hitting with a stick or an arm holding a stick indicates any action requiring effort. This may include violent acts such as hitting, acts of physical effort such as loading, but other kinds of effort as well, such as teaching. In hieratic the stick is not shown and the glyph is identical to several others.

		A pair of arms in a negative gesture is used to classify words of negation, forgetting, and ignorance.
		Legs walking forward are used with verbs expressing forward motion, legs walking backward for retrograde motion.
		A sparrow is used to indicate things which are small, weak, or empty
		This glyph is usually called a grain of sand. It probably represents simply a little piece of stuff. It is commonly accompanied by the plurality strokes in words for material such as eye paint and incense that comes in little pieces.
		The logogram of a boat is used to determine the word *boat* and also verbs of sailing as well. In this direction the hieroglyphic boat determines the verb *sail downstream*, facing the other direction, and with the mast and sail raised, the hieroglyph determines the verb *sail upstream.*
		A papyrus rolled up, tied, and sealed determines anything written, but also by extension anything which is abstract such as *thing, provisions, quantity, peace, real,* and *true.*

Phonograms

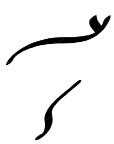
When a glyph is used to represent a sound in the Egyptian language, it is called a phonogram. Whereas the logograms are graphic representations of meaning associated with the object depicted, the phonograms are graphic representations of sound associated with the object depicted in the glyph. Many glyphs were used to represent the sound associated with that object as well as the object itself. Thus which represented ***t***, 'loaf of bread,' , ***r***, 'mouth' and , ***pr***, 'house' were used also for the phonetic values ***t***, ***r*** and ***pr*** in words not at all associated with the objects represented themselves.

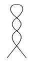
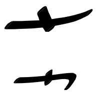
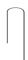
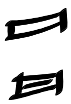
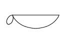
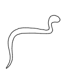
Phonograms are classified as monoliteral, biliteral or triliteral depending upon the number of consonants represented by the glyph.

Monoliteral phonograms

There are twenty-five single consonantal values that are represented by glyphs. These glyphs are commonly referred to as the Egyptian alphabet. However, the term monoliteral is more appropriate as the term alphabet usually refers to a writing system that is exclusively monoliteral, that is, one in which all of the symbols represent phonemes. The Egyptian monoliteral glyphs all represent sounds and are thus phonograms.

The following are the monoliteral phonograms arranged in the order traditionally used in Egyptian dictionaries. You will note that some glyphs have alternative forms.

Hieratic	Hiero-glyphic	Trans-literation	Object depicted	Sound value
	𓄿	*ꜣ*	Egyptian vulture	soft glottal stop
	𓇋	*ỉ*	reed	y or i
	𓇌 𓏭	*y*	two reeds diagonal strokes	long i
	𓂝	*ꜥ*	arm	harsh glottal stop
	𓅱 𓏲	*w*	quail chick	w
	𓃀	*b*	foot	b
	𓊪	*p*	stool	p
	𓆑	*f*	horned viper	f
	𓅓	*m*	owl	m
	𓈖	*n*	water	n
	𓂋	*r*	mouth	r
	𓉔	*h*	reed shelter	h as in English

		*ḥ*	twisted flax wick	voiced h
		*ḫ*	unknown, it has been suggested that it is perhaps a placenta	a guttural h
		*ẖ*	animal's belly with udder and teats	a guttural h[4]
		*s*	bolt used to fasten a door	s[5]
		*s*	folded cloth	s
		*š*	pool of water	sh
		*ḳ*	hill slope	q
		*k*	basket with a handle	k
		*g*	jar stand	g
		*t*	loaf of bread	t
		*ṯ*	tethering rope	like the *ch* in English *choice.*
		*d*	hand	d
		*ḏ*	snake	j[6]

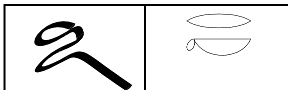
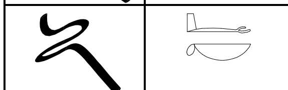
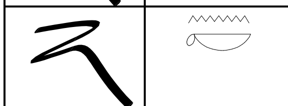
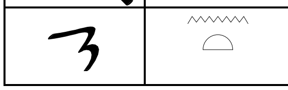
[4]This sign interchanges with , *š*, early and later with , *ḫ*, in some words.

[5]This sign originally represented a sound like *z* in English. By Middle Egyptian it was indistinguishable from the sound represented by .

[6]During the Middle Kingdom the original sound seems to persist in some words and be replaced by , *d*, in others.

Common ligatures of monoliteral phonograms

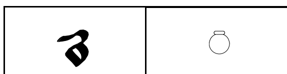
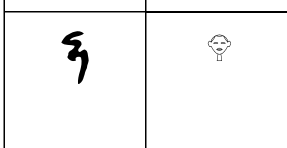
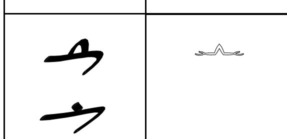
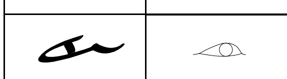
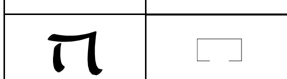
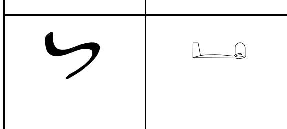
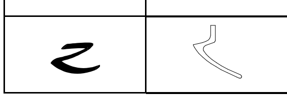
A ligature is a combination of glyphs written as a single element. Ligatures occur in hieratic but not in hieroglyphic writing. The following are common ligatures found in *The Shipwrecked Sailor*.

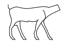
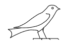
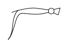
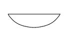
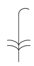
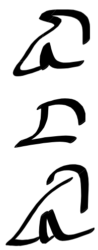
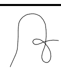
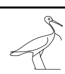
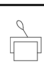
		*rk*	D21 + V31
		*ʿk*	D36 + V31
		*nk*	N35 + V31
		*nt*	N35 + X1

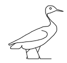
Biliteral phonograms

A biliteral phonogram represents the sound values of two consonants. In an Egyptian word spelled with a biliteral phonogram there may or may not be a vowel between the consonants.

Gardiner classifies just over eighty glyphs as biliteral phonograms. Of these sixty-six are found in *The Shipwrecked Sailor*. Only twenty-four of these occur five or more times. These most common biliteral phonograms are listed below in the order of their frequency. Other biliteral phonograms found in *The Shipwrecked Sailor* will be presented as they occur.

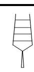
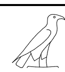
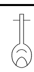
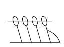
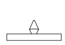
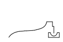
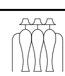
		*nw*	bowl
		*ḥr*	face
		*nn*	arms in negative gesture
		*ir*	eye
		*pr*	house
		*di*	arm with hand holding a bowl. The hieratic is identical with ʿ.
		*m3*	sickle

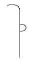
		*ḫn*	skin of a goat
		*wr*	swallow
		*mḥ*	whip
		*nb*	wickerwork basket
		*ḫt*	branch of a tree
		*sn*	spear head
		*sw*	the ***swt*** plant. A sedge characteristic of Upper Egypt.
		*pḥ*	hindquarters of a lion or leopard
		*gm*	the ***gmt*** bird, a black Ibis
		*sp*	a threshing floor
		*wꜣ*	lasso
		*gs*	unknown
		*bꜣ*	Jabiru bird
		*sꜣ*	unknown
		*wn*	desert hare

		*sꜣ*	goose
	 p	*mn*	a game board with pieces set on it

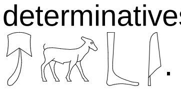
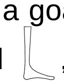
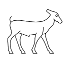
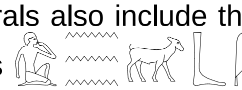
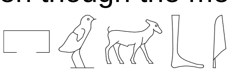
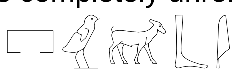
Triliteral phonograms

Glyphs which represent the sound values of three consonants are called triliteral phonograms. As in the case of other phonograms, these glyphs may function to represent the object depicted itself. However, most commonly they will be used as phonograms, representing the sound. Logograms are distinguished from triliteral phonograms in that logograms always represent the object and never merely the sound values.

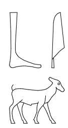
		*ꜥḥꜥ*	mast of a ship
		*ḫpr*	*Scarabaeus sacer.* The dung beetle
		*tyw, tỉw*	Buzzard
		*nfr*	heart and windpipe
		*spr*	rib
		*wḥm*	leg and hoof of a donkey
		*šsp*	fence
		*ḥtp*	loaf of bread on a reed mat
		*ꜥnḫ*	sandal strap
		*stp*	adze at work on a block of wood
		*ḫnt*	set of three jars bound together

		*šs3*	head of a bubalis antelope
		*snḏ*	trussed goose or duck
		*rnp*	palm branch
		*ẖrw*	oar
		*si3*	piece of cloth with fring
		*sẖr*	arrow

Phonetic determinatives

The determinatives discussed above are used to classify a word semantically. Phonetic determinatives are used to classify a word phonetically. For example the word for a goat kid is . This word is spelled with the monoliteral phonograms , ***i***, and , ***b***, the logogram for the goat kid,  , and the determinative  which is a cowhide and is used to classify mammals in general. Some words spelled with the same monoliterals also include the goat kid even though the meaning of the word is completely unrelated. Thus , ***ibi***, 'thirst,' , ***ibw***, 'refuge,' and , ***ib***, 'think.'

Only the last of these is found in *The Shipwrecked Sailor.*

		***ib***	think

But note that other words spelled with the same consonantal values use different glyphs. The word for 'heart' is always spelled with the logogram and the stroke determinative.

		***ib***	heart

It may be that those words that share both the same monoliterals and the same phonetic determinatives are homophones.

Orthography

Orthography is the convention of the correct spelling of words in a written language. With any written language one must consider the issues of whether or not there is an acknowledged arbiter of such conventions and what variations of spelling of a given word are acceptable. Given the wealth of phonograms available in Egyptian, there are a great number of potential ways to spell a word. However, the narrow range of variant spellings actually documented in manuscripts suggests that there was a commonly accepted orthography, probably the result of a common foundation of scribal education.

Components of an Egyptian word

The stem of an Egyptian word is the component that carries the basic meaning of the word. It is important to learn to recognize the stem of the word because this is the form listed in the lexicon. The stem may be modified by prefixes or suffixes indicating, in the case of nouns and adjectives, gender and number, and in the case of verbs, person, number and shape of the verb. A great deal of this text is devoted to the analysis of these patterns. In this chapter only the orthographic principles will be discussed.

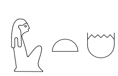
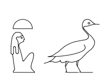
Most words are spelled with phonetic and determinative glyphs. When present, determinatives come at the end of the stem of the word and therefore become an important marker of word separation. In most, but not all, cases suffixes that are attached to the stem follow the determinative.

Phonetic complements

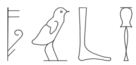
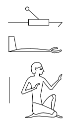
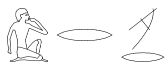
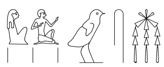
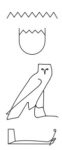
With the phonetic glyphs there is a common practice of spelling a word with both monoliteral and biliteral phonograms in such a way that the monoliterals complement the biliteral by anticipating or repeating part or all of the sound of the biliteral. Only rarely is a doubled consonant is in fact being represented. It is almost always a reinforcement of the value of a single instance of the consonant.

There are several patterns represented by the combinations of biliterals and monoliteral phonetic complements.

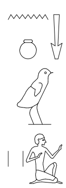
Occasionally the biliteral is used without any monoliteral phonetic complement.

Hieratic	Hieroglyphic	Phonetic glyphs	Determinative glyphs	Translation
		*ḥm* + *t* *ḥmt*	female	wife
		*s3* + *t* *s3t*	female	daughter

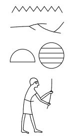
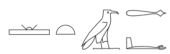
The most common pattern is to follow the biliteral with the monoliteral glyph which represents the same sound as the second value in the biliteral. Note that the phonetic complements are not represented in the transliteration.

Hieratic	Hieroglyphic	Phonetic glyphs	Determinative glyphs	Translation
		*ꜣb* **+** *b* **+** *w* *ꜣbw*	bone, ivory	ivory
		*wꜥ* **+** *ꜥ* *wꜥ*	male + one	one
		*mr* **+** *r* **+** *r* *mrr*	mouth activity	who loves..
		*ms* **+** *s* **+** *w* *msw*	male + female + plural	children
		*km* **+** *m* **+** *t* *kmt*	urban area	the black land Egypt
		*n* **+** *ḥm* **+** *m* *nḥm*	effort	rescue

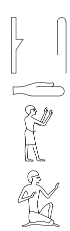
The following word is spelled with two biliterals, each immediately complemented by a monoliteral.

Hieratic	Hieroglyphic	Phonetic glyphs	Determinative glyphs	Translation
		*sn***+***n***+***nw* **+***w* *snw*	male + dual	companion

The biliteral is occasionally followed by monoliterals complementing both of the consonantal values of the biliteral.

Hieratic	Hieroglyphic	Phonetic glyphs	Determinative glyphs	Translation
		***n* + *ḫt* + *ḫ* + *t*** ***nḫt***	effort	strong
		***ꜥꜣ* + *ꜥ* + *ꜣ* + *t*** ***ꜥꜣt***	abstract	*great quantity*

Sometimes the monoliteral representing the first element of the biliteral precedes the biliteral and the monoliteral representing the second element follows the biliteral.

Hieratic	Hieroglyphic	Phonetic glyphs	Determinative glyphs	Translation
		***b* + *bꜣ* + *ꜣ* + *ḥ*** ***bꜣḥ***	urinate	presence, in front of…
		***s* + *sꜣ* + *t* + *w*** ***sꜣtw***	irrigated land + plural	ground
		***s* + *ḳd* + *d*** ***sḳd***	show respect + male	sailor

Infrequently the biliteral may be followed by the monoliteral phonogram that complements the first element of the biliteral.

Group writing

Rarely in Egyptian words, but commonly in foreign words and names, biliteral glyphs are used where one would expect the monoliteral glyph equivalent to the first element of the biliteral. Group writing does not occur in *The Shipwrecked Sailor.*

Doubled consonants

When two identical consonants are adjacent in a word without being separated by a full vowel, typically the consonant is written only once. When the consonant is written twice it is an indication that a full vowel is between the two consonants. This distinction is particularly important for identification of certain verb forms.

Study Guide

In this study guide for *The Shipwrecked Sailor* each of the sentences of the story has been reproduced. The glyphs have been copied directly from the text but organized into sentences rather than into lines as written. The line numbers reflect the lines from the original manuscript. Thus the notation *Line 1,2* refers to a sentence that begins in line 1 and continues into line 2. Since Egyptian has no graphic indicators of sentence structure, the smallest units capable of being analyzed as sentences were deemed to be sentences. Where the Egyptian grammar clearly indicated that a clause was subordinate, the sentence was analyzed as a compound sentence. In any final polished translation into English many of the short sentences analyzed here could be grouped into longer compound sentences.

The sentences are presented as columns or rows as they are written in the text. Beside the hieratic text is a hieroglyphic transcription with the glyphs arranged to reflect precisely the hieratic arrangement. In many cases this does not represent what would have been the preferred arrangement of hieroglyphic script. Glyphs not previously encountered are presented with the following code indicating the range of usages:

- ***L.*** Logogram
- ***D.*** Determinative
- ***P.*** Phonogram
- ***P.D.*** Phonetic determinative

The Gardiner identification number of the glyph is listed permitting quick referencing in the Index of Glyphs..

Patterns of the Egyptian language and vocabulary are introduced as they are first encountered in the text. A complete vocabulary as well as summaries of grammatical patterns can be found in the later chapters titled *Grammatical Elements* and *Vocabulary*.

Line 1



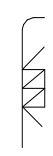
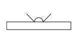
Transliteration

ḏd ỉn šmsw ỉkr

Translation

'An excellent follower spoke.'

Glyphs

		***L.*** *šms*, 'follow,' 'accompany'	Crook (S39) with a package lashed to it	T18
		**L.** *s*, 'man' **D.** Occupations, personal names, first person singular pronoun	Seated man	A1
		***D.*** writing, abstract notions	Papyrus rolled up, tied, and sealed	Y1

Vocabulary

	*ḏd*	say, speak, speech, speaking
	*ỉn*	*Marker of the sḏm.in.f pattern of the verb.*
	*šmsw*	follower, retainer
	*ỉkr*	excellent

Sentence structure

Sentences are composed of two elements, a topic, or subject, and a comment, or predicate. The topic identifies who or what the sentence is about and the comment provides information about the topic. The topic of a sentence is a substantive. It may be a noun, a pronoun, a nominal phrase, or a substantival pattern of a verb, such as a participle or infinitive. The

commment of a sentence may be a substantive, a verb, an adverbial phrase or an adjectival pattern

Sentences are classified on the basis of the pattern of their comment as verbal, adverbial, nominal or adjectival.

Introduction to the verbal system

In Egyptian, as in other Afroasiatic languages, the meaning of a verb, such as ‘hear,’ ‘say,’ ‘eat,’ ‘sleep,’ is carried in a verbal stem that most often consists of three consonants, often referred to as radicals. Information such as the tense, mood, person, gender and number of the verbal action is carried by a pattern of inflection applied to the verbal stem and by auxiliary elements which may be suffixes or prefixes.

Many languages have names that describe tenses, moods and voices of verbs, such as ‘present, indicative, active.’ The use of the verb forms in Afroasiatic languages is sufficiently varied that this practice would probably be more confusing than helpful. Thus a very different practice of naming verb forms has developed. The shape that a common verb takes in the third person masculine singular is used as the name of the verb pattern. It is as though in English one referred to the present, indicative, active simply as the ‘he hears’ pattern. The third person masculine singular is chosen because it is one of the most common and simplest forms of the verb. In the case of Egyptian, the various shapes that the third person masculine singular of the verb stem 𓅓𓄔, ***śḏm***, ‘hear,’ takes are used to name the various forms of the verb. Thus, for example, various verb forms are named the ***śḏm.f*** (sedjem-ef) pattern, the ***śḏm.n.f*** (sedjem-en-ef) pattern and the ***śḏm.tw.f*** (sedjem-toof) pattern.

The verbal sentence

A sentence whose comment is a verb is a verbal sentence. The verbal sentence begins with the verbal comment followed by the substantival topic.

> **Verbal sentence pattern:**
>
> > **verb + substantive topic**
> >
> > ***ḏd šmsw***
> >
> > 'follower spoke'

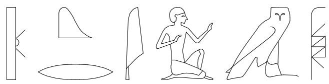
The śḏm.ỉn.f (sedjem-yin-ef) pattern of the verb

The ***śḏm.ỉn.f*** pattern of the verb is formed by adding the particle 𓂝𓇋, ***ỉn***, to the stem of the verb. The topic of the sentence immediately follows. The ***śḏm.ỉn.f*** pattern is used to begin a past narrative. It is frequent at the introduction of a literary text in Middle Egyptian.

Attributive adjectives

Adjectives are words that modify nouns. Attributive adjectives are used to describe a quality, specification or characteristic of the noun. In Egyptian, attributive adjectives follow the noun which they modify and agree with the noun in number and gender, taking the same gender and number endings as the noun. In this case the noun ***šmsw*** is masculine and singular. There are no particular endings that identify the masculine gender and the singular number.

Attributive adjective

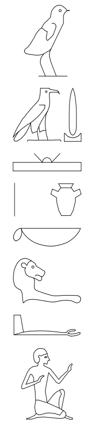


šmsw ỉkr

Titles of officials

Egyptian titles are commonly expressions in the Egyptian language rather than a specialized vocabulary. Some titles seem to be honorifics assigned by the king for meritorious service. These include ‘known to the king,’ a title born by both women and men, ‘ruling in the king’s heart,’ and ‘wet nurse to the king.’ Other titles described the duties of officials. The most important official was the , ***ṯꜥty.*** This position is usually translated ‘vizier’ or ‘prime minister.’ The word appears to be a substantival form of of the verb , ***ṯꜥw,*** ‘take up,’ ‘put on.’ Egyptian has the capacity of shaping a preposition as a substantive in a way that requires a relative clause in English. The preposition , ***ḥr,*** ‘upon,’ ‘concerning,’ is the foundation of the term , ***ḥry,*** ‘who is upon,’ ‘who has authority over.’ This can have a human determinative added to it to form , ***ḥry,*** ‘headman.’ It can also be combined with the word , ***tp,*** ‘head,’ ‘chief,’ to form, , ***ḥry-tp,*** ‘who is upon,’ who has authority over,’ ‘chief,’ ‘headman.’ One of the most common Egyptian titles is , ***ỉmy-r,*** it is usually translated as ‘overseer,’ but is literally: ‘who is in the mouth.’ This term is used for positions at all levels from the foreman of a work crew to the position usually translated as Royal Steward, , ***ỉmy-r pr wr,*** ‘overseer of the great house.’ The tem , ***šmsw,*** ‘follower,’ ‘retainer,’ is based upon the verb , ***šms,*** ‘follow,’ ‘accompany.’ It is also used in expressions such as , ***šmsw ḥr,*** ‘follower of Horus,’ to indicate a righteous person. The term , ***ḥꜣt-ꜥ,*** ‘leader,’ is based upon the word , ***ḥꜥt,*** that has a fundamental meaning of the front part of an animal but is extended abstractly to refer to the foremost part of anything, including status and time.

Lines 1, 2





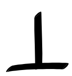
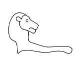
Transliteration

wḏꜣ ib.k ḥꜣty-ꜥ

Translation

'May your heart prosper, leader.'

Glyphs

		***P.*** ***ḏꜣ***	Fire drill	U28
		***P.*** ***ib***	Heart	F34
		***L.*** *wꜥ*, 'unity,' 'one'	Stroke. *Occasionally written horizontally.*	Z1
		***L.*** *ḥꜣt*, 'front'	Forepart of lion	F4

Vocabulary

	*wḏꜣ*	prosper, be uninjured.
	*ib*	heart
	*k*	you, your. *Second person masculine singular suffix pronoun*
	*ḥꜣty-ꜥ*	leader. *Honorific title used with local officials and mayors. It is based on the word that means 'first' or 'beginning.'*

The imperative mood

The imperative mood expresses a command, a wish or an exhortation directed by the speaker toward one or several persons. The topic of an imperative sentence is in the second person, 'you,' or in the case of an exhortation may be in the first person, 'may I…' 'may we…' Since there is seldom any ambiguity with regard to the topic, it is often not expressed.

Possession

Personal possession is represented by closely attaching a pronoun to the substantive that is the possessed object. The pattern of the pronoun used is called the suffix pronoun.

Possessive pronoun pattern:

substantive + suffix pronoun

ỉb.k	*ḥ3ty-ʿ.ỉ*
'your heart'	'my leader'

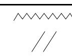
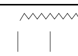
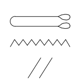
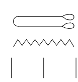
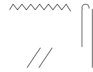
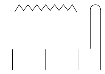
The suffix pronoun takes precedence over any other modifiers of the substantive, such as attributive adjectives.

Suffix pronouns

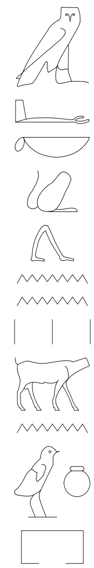
Suffix pronouns are closely attached to the words that they govern. Very few elements are ever permitted to intervene between the suffix pronoun and the word that it governs. This close connection is represented in transliteration by a dot between the governed word and the pronoun, e.g. *ỉb.k*.

The suffix pronouns vary in pattern by person, by number, and by gender. The use of the dual is uncommon in Middle Egyptian. It occurs only in archaistic texts.

Suffix pronouns

Person	Singular	Dual	Plural
1st	 *ỉ* ‘I,’ ‘me,’ ‘my’	 *ny* ‘we two,’ ‘us two,’ ‘our’	 *n* ‘we,’ ‘us,’ our’
2nd masculine	 *k* ‘you,’ ‘your’	 *ṯny* ‘you two,’ ‘your’	 *ṯn* ‘you,’’your’
2nd feminine	 *ṯ* ‘you,’ ‘your’		
3rd masculine	 *f* ‘he,’ ‘him,’ ‘his’	 *sny* ‘they two,’ ‘them,’ ‘their’	 *sn* ‘they,’ ‘them,’ ’their’
3rd feminine	 *š* *‘she,’ ‘her’*		

Lines 2, 3





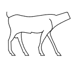
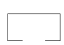
Transliteration

mk pḥ.n.n ẖnw

Translation

'See, we have reached home.'

Glyphs

		***P. pḥ***	Hindquarters of a lion or leopard	F22
		***D.*** Verbs expressing forward motion	Legs walking	D54
		***D.*** Plurality	Three strokes	Z2
		***P. ẖn***	Skin of a goat	F26
		***P. nw***	Bowl	W24
		***D.*** building, residence	House	O1

Vocabulary

	***m.k***	See!, look!, behold!. *This word is an imperative verb but can also be used as an invariable introductory particle*.
	***pḥ***	Reach
	***n***	We, our. *First person common plural suffix pronoun*
	***ẖnw***	interior, residence, home

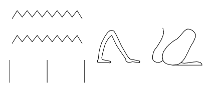
The śḏm.n.f pattern of the verb

The ***śḏm.n.f*** pattern of the verb is used in an indicative mood. That is it reflects the speaker's attitude that the verbal action is fact and refers to a specific event. The ***śḏm.n.f*** pattern is commonly used in past narrative. In these cases it can be translated as an English past tense, ‘he heard,’ or present perfect tense, ‘he has heard.’

The ***śḏm.n.f*** pattern is formed by placing the morpheme ***n*** after the verb stem The topic of the verb immediately follows the ***śḏm.n*** formation. If the topic is a pronoun, the suffix pattern of the pronoun is used.

The *śḏm.n.f* pattern:

verb root + *n* + nominal topic or suffix pronoun topic



pḥ.n.n

'we reached,’ 'we have reached'

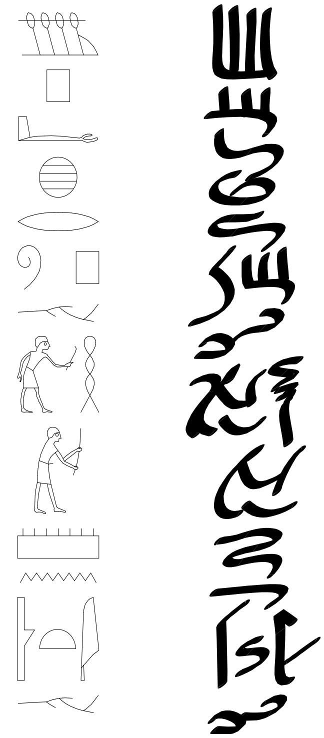
Lines 3, 4

Transliteration

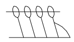
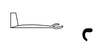
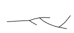
šsp ḫrpw ḥw mnit

Translation

'The mallet having been taken the mooring post is driven in.'



Glyphs

		***P.*** *šsp*	Fence	O42
		***D.*** Actions requiring an effort:	Arm with hand holding a stick. Note that in hieratic this glyph is indistinguishable from the monoliteral 	D40
		***L.*** *ḫt*, 'wood,' 'tree	Branch	M3
		***L.*** *ḥwi*, 'strike'	Man hitting with a stick, one hand behind the back	A25
		***D.*** Force, violence, any action requiring effort:	Man hitting with a stick, both hands on the stick	A24
		***P.*** *mn*	Game board with pieces set in place	Y5
		***L.*** *ḳd*, 'build' and related words	An instrument used by bricklayers	Aa28

Vocabulary

	*šsp*	take
	*ḫrpw*	mallet
	*ḥwi*	strike, drive in, beat, hit.
	*mnit*	mooring post

The passive śḏm.f pattern of the verb in a circumstantial clause

The ***śḏm.f*** pattern of the verb has a great number of uses. A more general discussion of this pattern is deferred until later in the guide. It is often the case that the one must determine just which pattern one is facing through an analysis of the context. One of the most common uses found in literature is the passive ***śḏm.f*** pattern. Often the most straightforward means of identifying the pattern as a passive is by simply asking the question of whether it is likely that the grammatical topic is the initiator or the recipient of the action of the verb. In the case of this sentence, if the verb is understood as active, then the translation is, 'The mallet took,' a highly unlikely event.

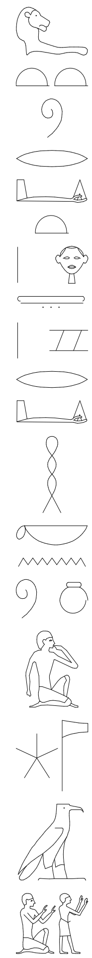
One of the more common uses of the passive ***śḏm.f*** pattern is in a circumstantial clause. In this case the pattern is often translated as an English past or present perfect tense.

> **Passive *śḏm.f* pattern:**
>
> > **verb root + nominal topic or suffix pronoun topic**
> >
> > *šsp ḫrpw*
> >
> > 'the mallet having been taken'

The ***śḏm.f*** pattern of the verb is simply the stem of the verb followed immediately by the topic of the verb. As with the ***śḏm.n.f*** pattern, if the topic is a pronoun, the suffix pattern of the pronoun is used.

Occasionally a ***w*** ending helps to identify the passive ***śḏm.f***. However, this ending is often not written and is never written when the topic is a pronoun..

Lines 4 - 6





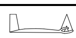
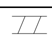
Transliteration

ḥ3tt rdi.t(i) ḥr t3 rdi ḥknw dw3-nṯr

Translation

'The bow-rope having been placed on land, thanksgiving and praise to god are given.'

Glyphs

		**D.** *ḥ3tt*, 'bow rope,' *šni*, 'surround, encircle' **P.** *šn*	Coil of rope	V1
		***L.*** ***rdi***, ***di***, 'give,' ***imi***, 'give' (imperative) ***P.*** ***d***, ***mi*** and ***m***	Arm with hand holding bread	D37
		***L.*** *ḥr*, 'face' ***P.*** *ḥr*	Face..	D2
		***L.*** *t3*, 'land' ***D.*** *ḏt*, 'estate' **P.D.** *ḏt*, 'eternity,' 'serf'	Flat alluvial land with grains of sand	N16
		***D.*** irrigated land, boundary	Irrigation canal	N23
		**L.** or **D.** Activities involving the mouth: *i3š* 'call,' *wšb*, 'answer,' *mri*, 'love,' *dpt*, 'taste'	Man with hand to mouth	A2
		**L.** *nṯr*, 'god' **D.** names of gods	Cloth wound on a pole	R8
		**L.** *sb3*, 'star,' *dw3t*, 'morning' **D.** stars, notions of time **P.D.** *sb3*, *dw3*	Star	N14

		**L.** Praise **D.** Adore, supplicate, show respect for: *dw3-nṯr*, ‘praise to god’	Man with arms raised before him	A30

Vocabulary

	*ḥʿtt*	bow rope
	*rdi*	give, cause, place. *This verb can take as an object a śḏm.f pattern of the verb. In this case it means ‘cause,’ or ‘allow.’ This and* ***di*** *below are different forms of the same verb.*
	*ḥr*	to, upon, in. *preposition*
	*t3*	land, earth
	*ḥknw*	praise, thanksgiving
	*dw3-nṯr*	give praise to god, give thanks. *Honorific transposition places the flag, the sign for god, first even though it is the second component in the compound word.*

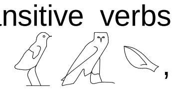
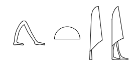
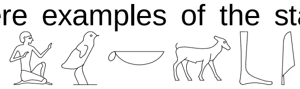
Stative pattern of the verb

In an earlier stage of Egyptian the stative pattern of the verb[7] was a general-purpose narrative tense with both active and passive uses. By Middle Egyptian it had become a verb form of very

[7] Gardiner called this pattern the ‘Old Perfective.’ Most contemporary authors prefer the term 'Stative.’

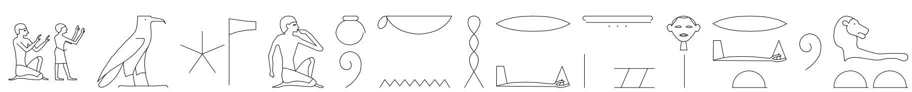
specialized use. Only in the first person singular did the stative retain its general use as a past narrative tense.

The stative expresses the state or condition of the topic, or topic, as a result of the action of the verb stem. In this regard the stative functions very like an adverbial phrase. The stative is most often found in an expression that is the comment of an adverbial sentence or is a circumstantial clause. The exceptions to this general usage are probably remnants of the stative's earlier status as a more general-purpose narrative tense.

With transitive verbs the stative is usually best translated as a passive present perfect in English, , ***śḏm.w***, 'having been heard.' With intransitive verbs the stative is most often translated as an active present perfect in English, , ***ii.t(i)***, 'it (feminine) having returned.' Parentheses are used in the transliteration to indicate elements that are not written. In this case, while the feminine singular stative ending is ***ti***, the ***I*** is typically not written. Only in the first person are there examples of the stative which should be translated as an active past narrative in English, , ***ib.kwi***, 'I thought.'

The stative (*śḏm.kwi*) pattern, nominal topic:

nominal topic + verb root + stative pronominal suffix



ḥ3tt rdi.t(i) ḥr t3 rdi ḥknw dw3-nṯr

'The bow-rope having been placed on land, thanksgiving and praise to god are given.'

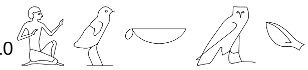
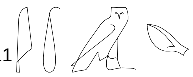
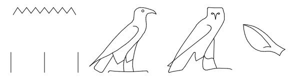
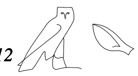
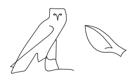
The stative can also be referred to as the ***śḏm.kwi*** pattern of the verb. Breaking normal practice, the pattern is known by its first person, rather than by its third person pattern. This is because the first person is the most distinctive pattern of the stative. The stative is inflected with a unique set of pronouns. Unlike other verbal patterns in Egyptian, in the stative, if the topic is a noun it precedes the verbal root. Furthermore, if the topic is a pronoun, the verbal pattern must be preceded by a non-enclitic particle[8] or by an auxiliary verb. If the topic of the stative is a noun, it may introduce the clause by itself or a non-enclitic particle or an auxiliary verb may precede it.[9]

---

[8] Non-enclitic particles are particles that normally appear first in clauses. They are discussed further in the Study Guide section for lines 10, 11

[9] Gardiner §322

Stative form of the verb

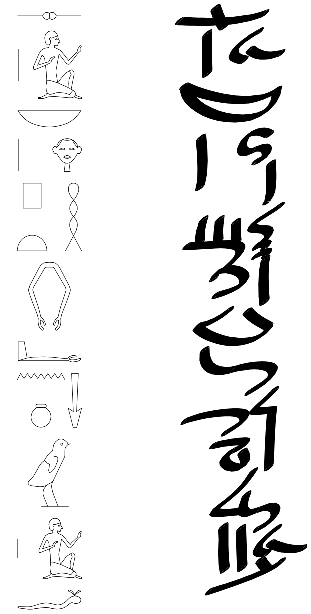
Person	Singular	Plural
1st	[10]  *śḏm.kwỉ*	 *śḏm.wyn*
2nd	[11]  *śḏm.t(ỉ)*	 *śḏm.tiuny*
3rd masculine	[12]  *śḏm(w)*	 *śḏm(w)*
3rd feminine	 *śḏm.t(ỉ)*	

[10] This ending may also be written as , ***k,ỉ*** or simply , ***k***. This last form makes the form indistinguishable from the second person masculine singular of the ***śḏm.f*** pattern. Context will usually serve to determine which of the two forms is present.

[11] The , ***ti***, of the second and third person endings in the Stative is commonly written .

[12] The , ***w***, of the third person masculine singular and plural is seldom written.

Line 6



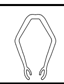
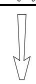
Transliteration

s nb ḥr ḥpt snw.f

Translation

'Everyone is embracing his companion,'

Glyphs

		**L.** or **D.** *ḳn*, 'embrace'	Arms embracing	D32
		**L.** *snw*, 'two' and derivatives **P.** *sn*	Two-barbed spear head	T22
		**L.** *snw*, 'two' and derivatives	Two vertical strokes	Z4A
		**D.** Duality **P.** *y*, *i̓*	Two diagonal strokes	Z4

Vocabulary

	*s*	man
	*nb*	any, every, all, each. ***s nb*** *is the usual expression for* 'everyone' *or* 'everybody.'
	*ḥpt*	embrace
	*sn*	companion

	f	he, it, his, its. 3ms suffix pronoun

The adjective , nb, 'all,' 'each,' 'every'

An exception to the usual pattern of adjectival agreement is the word ***nb***. It is invariable in Middle Egyptian and takes no endings. If a noun is modified by both ***nb*** and some other adjective, ***nb*** always directly follows the noun.

The infinitive pattern of the verb

A verb may be transformed so that it functions syntactically as some other grammatical pattern. The infinitive is one such transformation of the verb. The infinitive is a substantival or nominal pattern of the verb. That is, it is a pattern of the verb that functions syntactically as a noun in the sentence. It is parallel in many ways to a gerund in English and is often best translated as such. However, there are many circumstances in which the best English translation will be as a narrative verb pattern.

As a substantival pattern the infinitive can function as a noun would in nominal or adverbial sentences described in earlier chapters.

Shape of the infinitive

The infinitives of most verbs have no special ending and are treated syntactically as masculine nouns. Verbs whose final consonant is ***ỉ*** or ***w*** are called weak stems. The infinitives of weak stems have the feminine ending , ***t***.

In early stages of the language the infinitives with the feminine ending were treated syntactically as feminine. In Late Egyptian all infinitives are treated syntactically as masculine. In Middle Egyptian the evidence is ambiguous but one would expect a gradual transition from the earlier to the later pattern.

The preposition + infinitive sentence pattern

Since the infinitive is a substantival pattern it can follow a preposition just as a noun can. The pattern of an infinitive following a preposition is an adverbial phrase. It can function as the comment in a sentence. Such a sentence is called an adverbial sentence. This adverbial sentence can be a circumstantial clause or it can be a main sentence.

The prepositions that the infinitive can follow are ***ḥr***, ***m***, and ***r***.

> The ***ḥr*** + the infinitive pattern indicates a concomitant circumstance.[13]
>
> The ***m*** + the infinitive pattern is sometimes used with verbs of motion to indicate a concomitant circumstance.
>
> The ***r*** + the infinitive pattern indicates purpose or result.

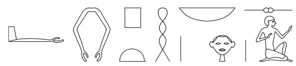
The use of the preposition + infinitive pattern serves to focus the sentence upon the action of the verb and the time of the verbal action. The stative, by contrast, focuses the sentence upon the resulting state of the topic as a result of the verbal action.

[13] A concomitant circumstance is one that is concurrent or attendant.

The preposition + infinitive sentence pattern follows the adverbial sentence pattern.

Adverbial sentence pattern:

substantive (topic) + adverbial phrase (comment)



s nb ḥr ḥpt

'everyone is embracing'

Line 7

Transliteration

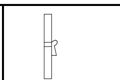
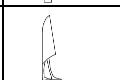
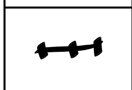
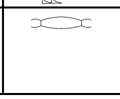
iswt.n ii.t(i) ꜥd.t(i)

Translation

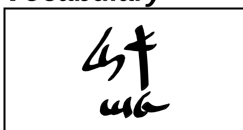
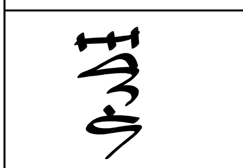
'our crew having returned safely.'



Glyphs

		**P.** *is*	Bundle of reeds	M40
		**P.** *ii* in ‘come’ and related words	Reed with legs	M18
		**L.** *ꜥḏ*, ‘spool,’ ‘reel’ **P.** *ꜥḏ*	Netting filled with twine	V26

Vocabulary

	*isw*	crew
	*ii*	come
	*ꜥdt*	safe

Orthography

It was noted above that when two identical consonants are not separated by an accented vowel, it is typical to write the consonant only once. On the other hand a consonant is occasionally repeated, perhaps to indicate that a sound is retained in this particular word which in similar situations has been lost. Certain sounds that were clearly distinct in earlier forms of Egyptian have become similar in Middle Egyptian. Thus , *d,* is sometimes written for , *ḏ*, and , *ṯ*, is occasionally written for , *t*. Golénscheff transcribes the first word in this sentence as *ḥdwt rnw* , reading the as *ḥḏ*, (T3) although in line 185, the only other instance, the copyist writes T3 as . Other transcribers, following Gardiner[14], have read the first word in this sentence as *iswt.n*, reading the as a *ṯ* written in place of the expected , *t*. The suffix pronoun is then the first person plural pattern, , *n*. One other possibility is to read the pronoun as second person plural pattern, , *ṯn*. In this case the translation would be ‘your

---

[14] Gardiner, §§62, 314

(plural) crew' rather than Gardiner's preferred 'our crew.' The problem with the second person plural reading is that there is no logical antecedent for the plural pronoun.

The stative as an adverb

The stative may be used to qualify a preceding verb. In this use it functions as the equivalent of an adverbial clause of circumstance in English. There are two stative forms in the sentence ***iswt.n iit(i) ꜥdt(i)***. Following the suggestion above, the first, as an intransitive verb, should be translated as an active present perfect, and the second as an adverbial clause of circumstance, literally: 'Our crew has returned, it being safe.'

Line 8



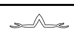
Transliteration

nn nhw n mšꜥ.n

Translation

'There was no loss to our crew.'

Glyphs

		**L.** *nn*, 'not' **D.** Words of negation, ignorance, forgetting: *ḫm*, 'be ignorant' **P.** *n* and *ḫm*	Arms in negative gesture	D35
		**L.** *mšꜥ*, 'crew,' 'army' **D.** Soldiers	Soldier with bow and quiver	A12

Vocabulary

	*nn*	not, there was no..., there is nothing.... *Negative particle*
	*nhw*	loss
	*n*	to, for, on, of. *preposition*
	*mšꜥ*	crew

Negation of an adverbial sentence

The patterns of negation in Egyptian differ depending upon whether, on the one hand, it is a word or clause within a sentence is being negated or, on the other hand, it is the sentence as a whole that is being negated. In this later case it is the relationship between the topic and comment, called the nexus of the sentence, that is being negated. To negate the nexus of an adverbial sentence the word , ***nn***, introduces the topic. If the topic is a pronoun it takes the form discussed below called the dependent pronoun.

Prepositional phrases

Prepositions are words in Egyptian that are used before substantives or phrases to modify substantives or verbs. Prepositions express a relationship, often spatial or temporal, between the substantives.

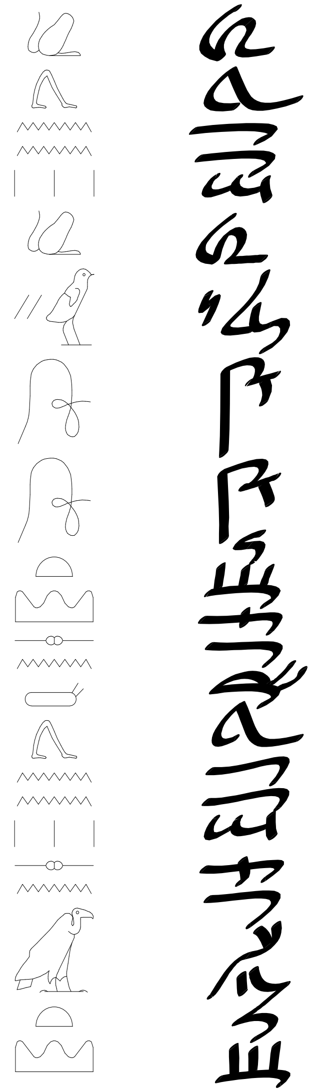
Lines 8 -10

Transliteration

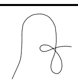
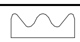
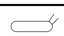
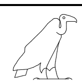
pḥ.n.n pḥwy w3w3t sni.n.n snmwt

Translation

'We have reached the end of Wawat and we have passed Senmut.'



Glyphs

		**P.** *w3*	Lasso	V4
		**L.** hill country, names of some foreign lands	Sandy, hill-country	N25
		**D.** *snw*, 'food offering,' *fk3*, 'cake' **P.D.** *sn*, *fk3*	Roll of bread	X5
		**L.** or **D.** *nrt*, 'vulture' **L.** *mwt*, the goddess 'Mut' **P.D.** *mwt*, 'mother' **P.** *mt*	Vulture	G14

Vocabulary

	*pḥwy*	end, hindquarters
	*w3w3t*	Wawat. *The Egyptian name for Nubia, the area just to the south of the First Cataract of the Nile*
	*sni*	pass, pass by
	*snmwt*	Senmut. *Proper name of an area south of Egypt.*

Definition of nouns

A noun is a word that designates a person, place, thing, quality or state. Nouns are said to be defined when the reference is specific and undefined when the reference is not specific. In English nouns are frequently defined by the use of the definite article, *the*. The indefinite article, *a* or *an*, makes it clear that the reference is not to a specific item. There is no equivalent to the English definite or indefinite article in Middle Egyptian. The articles may be supplied in English translation whenever the context makes it appropriate.

Geography of Egypt

The Egyptians called their land , ***kmt,*** 'the black (land),' and themselves , ***kmt***. This term referring to the rich black alluvial soil of the river valley that was in such dramatic contrast to the , ***dšrt,*** 'the red (land) of the bounding deserts. The life of Egypt was defined spatially and temporally by the , ***itrw ꜥꜣ***, 'great river.' Egyptians divided the river valley into , ***šmꜥw,*** 'sedge (land),' Upper Egypt and , ***mḥw,*** 'papyrus (land), Lower Egypt, the division being the point where the river divides to form the delta. Beginning in the Middle Kingdom, Egyptian texts often refer to Egypt as , ***tꜣ-mri,*** which perhaps means 'the cultivated (?) land.'[15]

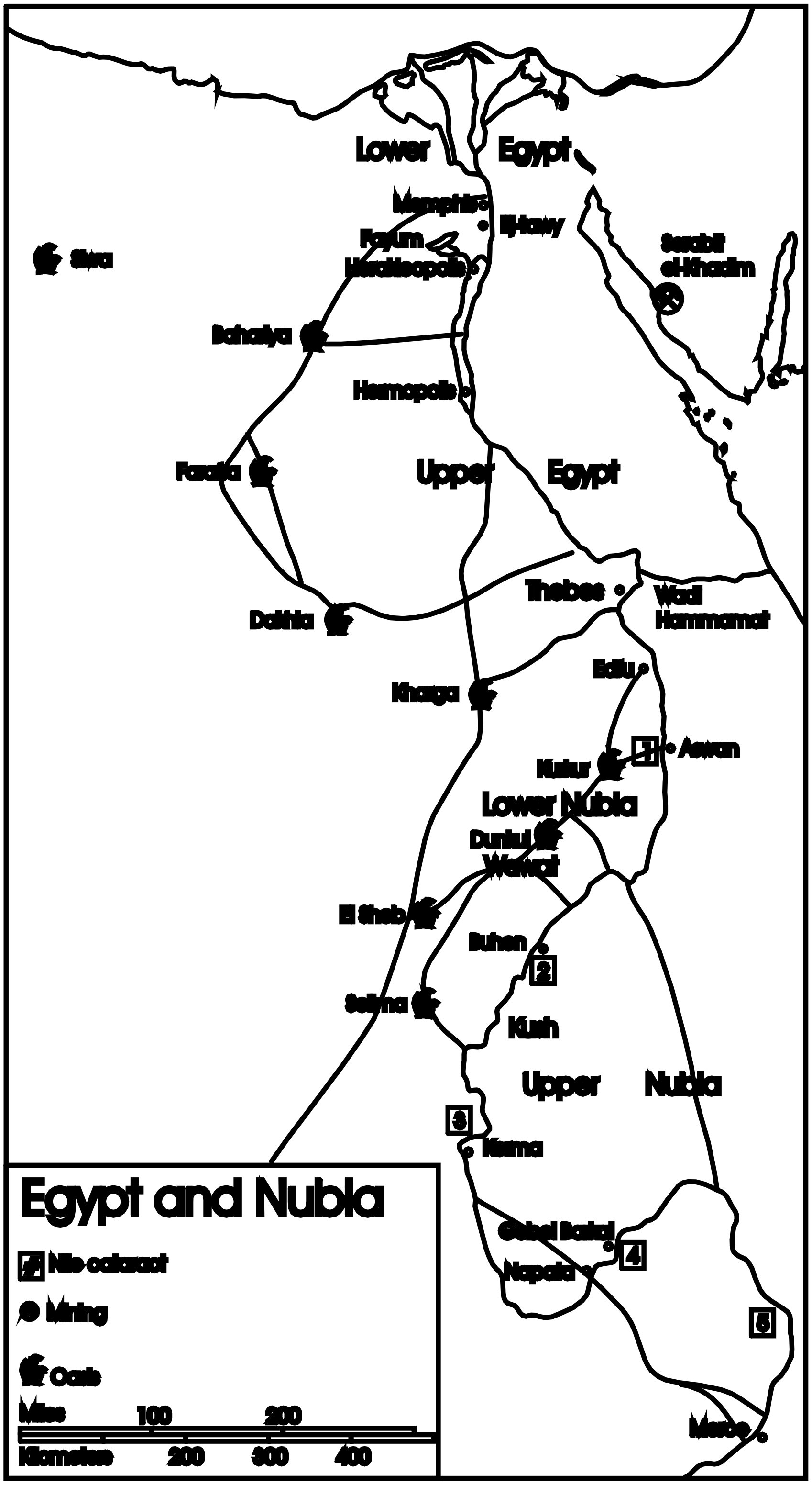
The Nile finds its sources in the East African drainages of the Blue Nile, the White Nile and the Atbara, its principal tributaries. As the river flows north through sandstone, its flow is impeded at five major points by reefs of hard igneous rock forming the rapids known as the cataracts. The area of the cataracts of the Nile is known as Nubia. Between the First and Second Cataracts is Lower Nubia, an area often under the direct administration of Egypt. Upstream of the Second Cataract is Upper Nubia, an area of frequent Egyptian mining and quarrying expeditions. The area south of the First Cataract the Egyptians called , ***kš,*** Kush, with the area between the First and Second Cataracts being more specifically designated, , ***wꜣwꜣt,*** Wawat. Just south of the city of Hermopolis the Nile divides and a western branch, called the Bahr Joseph, flows parallel to the main branch some two hundred kilometers to the north where it bends to the west to drain into the depression known as the Faiyum. Here in Middle Egypt, where the Nile flows as two branches the cultivated plain reaches its maximum width of about thirty kilometers.

Just north of Memphis the main branch of the Nile divides into a number of branches as the river forms its delta.

---

[15] Quirke, Stephen and Jeffrey Spencer, *The British Museum Book of Ancient Egypt,* Thames and Hudson: New York, 1992, p. 11

Map of Egypt


Lower Egypt
Memphis
Itj-tawy
Fayum
Herakleopolis
Siwa
Serabit el-Khadim
Bahariya
Hermopolis
Farafra
Upper Egypt
Thebes
Wadi Hammamat
Dakhla
Kharga
Edfu
1
Aswan
Kurkur
Lower Nubia
Dunkul
Wawat
El Sheb
Buhen
2
Selima
Kush
Upper Nubia
3
Kerma
Gebel Barkal
4
Napata
5
Meroe
Egypt and Nubia
Nile cataract
Mining
Oasis
Miles 100 200
Kilometers 200 300 400

Lines 10, 11

Transliteration

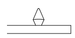
mk rf.n ii͗.n m ḥtp

Translation

'Indeed, as for us, we are coming in peace.'



Glyph

		**L.** *ḥtp,* ‘altar’ **P.** *ḥtp*	Loaf (X2) on a reed mat	R4

Vocabulary

	*rf*	An enclitic particle formed of the preposition ***r*** combined with the 3ms suffix pronoun.
	*m*	in, of, with, on, from, through. Prep.
	*ḥtp*	peace

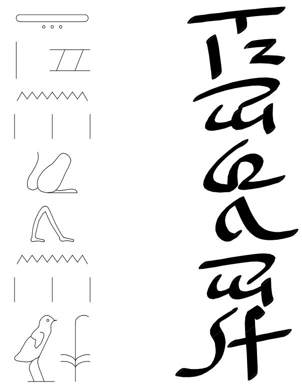
Particles

Egyptian is rich in particles that are often found at or near the beginning of a sentence. These words are often translated as ‘indeed,’ ‘behold,’ ‘now,’ ‘assuredly,’ or some other similar introductory word in English. The precise translation is seldom important. English does not make as much use of introductory particles and often their translation makes the English sound stilted. These particles are of two types with regard to the syntax of Egyptian sentences, enclitic particles that may not appear first in a sentence and non-enclitic particles that normally appear first in sentences.

Particles may have suffix pronouns attached to them. The English colloquial usage of attention getting phrases such as ‘Hey you,’ or ‘Look you’ is somewhat similar.

The enclitic particle formed of the preposition ***r*** plus a suffix pronoun would mean something like ***r.f***, ‘as to him,’ or ***r.k***, ‘as to you’ or ***r.i͗*** ‘as to me,’ depending upon the pronoun chosen. Originally the pronoun selected was the one appropriate to the context. Later the particle tended to become invariably combined with the third person masculine singular suffix, ***f***. In the case of this sentence the scribe has added the first person plural suffix pronoun to the particle ***rf***.

Line 11



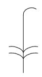
Transliteration

tꜣ.n pḥ.n sw

Translation

'Our land we are reaching.'

Glyph

		**L.** *swt*, 'the sedge plant,' the characteristic plant of Upper Egypt **P.** *sw*	*swt* plant	M23

Vocabulary

	*tꜣ*	land, earth. This is a variant on the formation of the glyph for land. See line 5.
	*sw*	he, him, it. Third person masculine singular dependent pronoun.

Objects of the verb

The direct object of the verb is the word or words representing the person or thing upon which the action of the verb is performed or toward which it is directed.

The indirect object of a verb is the word or words which represent the person or thing on behalf of whom or with reference to which the action of the verb occurs.

Word order of a verbal sentence

The normal word order of a verbal sentence when the topic, the direct object and the indirect object are all nouns is

Verb + Topic + Direct object + *n* + Indirect object

Note that the indirect object is indicated by the use of the preposition ***n***, 'to,' 'for.' This is very parallel to English structure, for example, "She gave the book to me."

This order is topic to modification when pronouns are involved either as topics or as objects. There are rules of precedence governing the order of nouns and pronouns, and the order of differing kinds of pronouns.

If the direct object of the verb is a pronoun then a form of the pronoun known as the dependent pronoun is used. Unlike suffix pronouns, dependent pronouns are not closely attached to another word. Dependent pronouns may not occupy the first position in a sentence. However, it is common for a sentence to begin with a particle immediately followed by a dependent pronoun.

Dependent pronouns

Person	Singular	Plural
1st	*wi* 'I,' 'me'	*n* 'we,' 'us'
2nd masculine	[16] *ṯw* 'you'	*ṯn* 'you'
2nd feminine	*ṯn* 'you'	
3rd masculine	*sw* 'he,' 'him,' 'it'	*sn* 'they,' 'them'
3rd feminine	or *sy* or *st* 'she,' 'her,' 'it'	

Pronominal topics and objects

If the topic or the objects of a verbal sentence are pronouns, then the following forms of the pronoun are used.

Topic	**Suffix pronoun**
Direct object	**Dependent pronoun**
Indirect object	***n* + Suffix pronoun**

[16] The 𓍿, *ṯ*, is often replaced by 𓏏, *t*, in Middle Egyptian. The two sounds, originally distinct, probably became indistinguishable in most words by the Middle Kingdom.

Rules of Precedence

Among the components of a verbal sentence mentioned above the following rules of precedence apply.

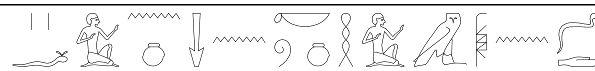
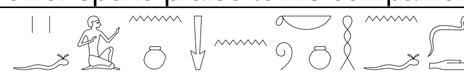
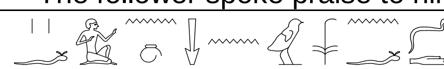
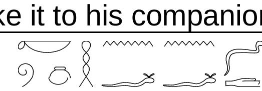
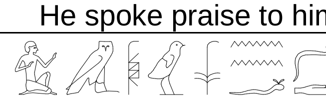
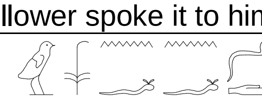
1. Pronouns precede nouns.

If any component of the verbal sentence is a pronoun it will precede all of the nominal components and take the pattern of the pronoun appropriate to its use as listed above.

2. Suffix pronouns precede dependent pronouns.

The suffix pronouns used for the topic and the indirect object will precede the dependent pronoun used for the direct object.

Constructed Examples

Topic: Direct object: Indirect object	noun noun noun	 ***ḏd.n šmsw ḥknw n snw.f*** The follower spoke praise to his companion
Topic: Direct object: Indirect object	suffix pronoun noun noun	 ***ḏd.n.f ḥknw n snw.f*** He spoke praise to his companion
Topic: Direct object: Indirect object	noun dependent pronoun noun	 ***ḏd.n sw šmsw n snw.f*** The follower spoke it to his companion
Topic: Direct object: Indirect object	noun noun ***n*** + suffix pronoun	 ***ḏd.n n.f šmsw ḥknw*** The follower spoke praise to him
Topic: Direct object: Indirect object	suffix pronoun dependent pronoun noun	 ***ḏd.n.f sw n snw.f*** He spoke it to his companion
Topic: Direct object: Indirect object	suffix pronoun noun ***n*** + suffix pronoun	 ***ḏd.n n.f n.f ḥknw*** He spoke praise to him
Topic: Direct object: Indirect object	noun dependent pronoun ***n*** + suffix pronoun	 ***ḏd.n n.f sw šmsw*** The follower spoke it to him
Topic: Direct object: Indirect object	suffix pronoun dependent pronoun ***n*** + suffix pronoun	 ***ḏd.n.f n.f sw*** He spoke it to him

Anticipatory emphasis

The use of morphological or syntactic markers to mark certain items in a sentence as more important than others is called topicalization. A noun, which is the topic, the direct object or the indirect object, can be emphasized by placing it earlier in the word order of a sentence than would be expected. This form of topicalization is called frontal extraposition. When this is done a pronoun must be placed in the position that would normally be occupied by the repositioned noun. The position and pattern of this pronoun, sometimes called a resumptive pronoun, indicates the function of the repositioned noun in the sentence. The resumptive pronoun agrees with the noun for which it is substituting in gender and number. A sentence with frontal extraposition of a nominal topic thus has the pattern **noun +** ***śḏm.f***. A sentence with frontal extraposition of a nominal object has the pattern **noun +** ***śḏm.f*** + ***sw***.

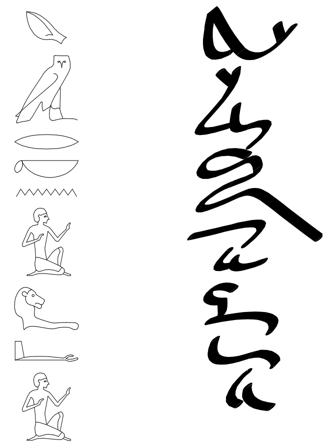
The chronology of Egypt

The chronological framework established by Egyptologists differentiates between periods of relatively strong central government, called Kingdoms, and periods when no dynasty can accurately describe itself as governing the two lands, called Intermediate Periods. Preface this with a period of early development and the following structure emerges.[17]

Period	Dynasties	Dates (BCE)
Predynastic		c. 5300 – 3000
Early Dynastic	1, 2	c. 3000 – 2686
Old Kingdom	3 – 8	2686 – 2160
First Intermediate	9 – 11	2160 – 2055
Middle Kingdom	11, 12	2055 – 1650
Second Intermediate	15 – 17	1650 – 1550
New Kingdom	18 – 20	1550 – 1069
Third Intermediate	21 – 25	1069 – 664
Late Period	26 – 30	664 – 332
Ptolemaic Period		332 – 30

The eleventh dynasty is divided between the First Intermediate Period and the Middle Kingdom, the division marking the reunification of Egypt under Nebhepetra Mentuhotep.

[17] This chronology follows that of Ian Shaw, *ed., The Oxford History of Ancient Egypt*, Oxford, 2000.



Line 12

Transliteration

śḏm r.k n.ỉ ḥꜣty-ꜥ

Translation

'Listen to me, Lord.'

Glyph

		**L.** ***msḏr***, 'ear' **D.** ***śḏm***, 'hear' and other actions related to the ear	Ear	F21

Vocabulary

	***śḏm***	hear, listen
	***r***	to, on, at, from. *preposition*
	***ỉ***	I, me, my. *First person common singular suffix pronoun*
		

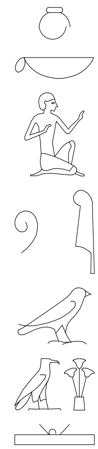
Topic of the imperative

Only occasionally, and for emphasis, is the topic of the imperative expressed. In this case it is indicated by the preposition ***r*** followed by the second person singular suffix pronoun, ***k***. A similar colloquial emphatic is found in English, "Listen, you".

Element of address

An element of address or invocation such as "My lord" or "Peasant" may be placed at the beginning or at the end of a sentence. It is more rarely found in the middle of a sentence; but there it may not interrupt a closely associated group of words.

Lines 12, 13





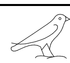
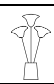
Transliteration

ỉnk šwỉ ḥꜣw

Translation

'I am free of excess.'

Glyphs

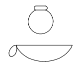
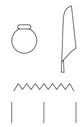
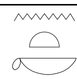
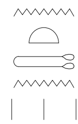
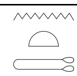
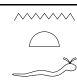
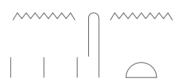
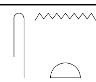
		**L.** *šwt*, 'feather,' *mꜣꜥt*, 'truth' **P.** *šw*	Feather	H6
		**D.** *nḏs*, 'commoner,' *šw*, 'be empty,' other words indicating smallness or weakness	Sparrow. Note the tail which distinguishes this glyph from G36.	G37
		**P.** *ḥꜣ*	Clump of papyrus	M16

Vocabulary

	*ỉnk*	I. *First person common singular independent pronoun*
	*šwỉ*	be free from, be empty
	*ḥꜣw*	excess

Independent pronouns

Independent pronouns almost always stand first in a sentence and are typically emphatic.

Person	Singular	Plural
1st	 ***ỉnk*** 'I'	 ***ỉnn*** 'we'
2nd masculine	 ***ntk*** 'you'	 ***ntṯn*** 'you'
2nd feminine	 ***ntṯ*** 'you'	
3rd masculine	 ***ntf*** 'he'	 ***ntsn*** 'they'
3rd feminine	 ***nts*** 'she'	

Participles

The participle, as the infinitive, is a pattern of the verb that permits it to function syntactically as some other grammatical pattern. While infinitives are transformations that permit a verb to function as a substantive, participles are forms that permit a verb to function syntactically as an adjective. Participles may often be translated into English as relative clauses in which the topic of the clause is the same as the antecedent, that is, a clause introduced by 'who' or 'which' in English. If the indicative pattern is translated as 'he loves,' the participial pattern would be translated as 'he who loves.'

Recognizing participial forms

There are indications in some verb forms and in some spellings that the participles had endings of *w* and *y*. However, these endings typically are not indicated in the orthography. The perfective active and imperfective active participles do not show endings. The perfect passive is

usually written without an ending, but occasionally a *y* ending is shown. The imperfective passive is normally written with a *w* ending. In addition verbs whose roots are only two consonants long, called biliteral roots, commonly double the second consonant in the imperfective participial forms. This doubling is sometime called gemination.

It is usually impossible to recognize a participial pattern from the orthographic convention. Instead one must analyze the syntax to identify the participial pattern. If a word that is a verb is functioning syntactically as an adjective, then that verb is a participial pattern.

Cleft sentences

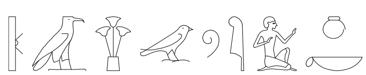
A simple sentence may be divided into two clauses for the purpose of focusing upon one of the elements of the sentence. In English the simple sentence, “The students wanted a more demanding class,” can be divided to focus upon either of the substantival elements. Thus, either “It was the students who wanted a more demanding class,” or “It was a more demanding class that the students wanted” makes the focus of the sentence explicit.

In English the cleft sentence is typically constructed with a relative clause. In Egyptian it is constructed as an adjectival sentence (page 85 below) with the topic placed first and the adjectival comment following. If the topic is a noun it is preceeded by the particle , ***in,*** if the topic is a pronoun, the independent form of the pronoun is used.

A sentence that begins either with an independent pronoun or with the, and a noun or noun equivalent and is followed by an adjectival verb pattern is known as a cleft sentence.

Cleft sentence with pronominal topic pattern:

independent pronoun + adjectival comment



ink šwi ḥꜥw

‘I am free of excess.’

Direct Genitive

Genitive denotes a relationship between nouns in which one noun modifies another, often indicating possession or origin. Egyptian has two methods of indicating this relationship.

In this sentence there is an example of the direct genitive pattern. The nouns are directly juxtaposed with the second noun modifying the first.

Direct genitive pattern:

modified noun + modifying noun

šwi ḥꜥw

‘free of excess’

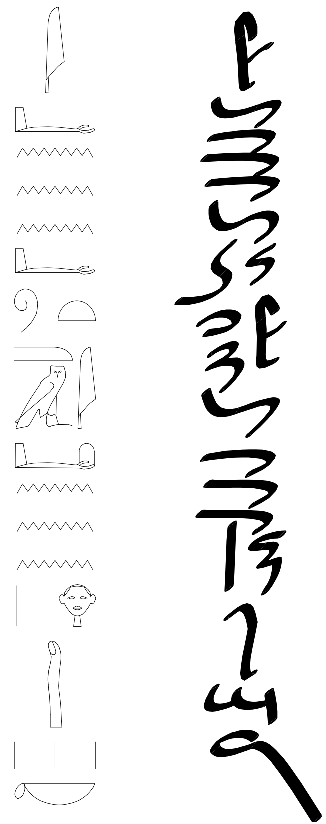
Lines 13, 14

Transliteration

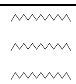
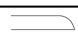
iꜥ tw imi mw ḥr dbꜣw.k

Translation

‘Wash yourself; give water to your hands.’



Glyphs

		**L.** *mw*, ‘water,’ liquid, actions having to do with water **P.** *mw*	Three ripples of water	N35
		**P.** *im*, *m*, *gs*	Two ribs of a gazelle (?)	Aa15
		**L.** *ḏbꜥ*, ‘finger’ **P.** *ḏbꜥ*	Finger	D50

Vocabulary

	*iꜥi* (*iꜥ* *imperative)*	wash
	*tw*	you, yourself. 2ms dependent pronoun for *ṯw*
	*imi*	give, place. *The imperative of **rdi***
	*mw*	water
	*ḏbꜥw*	fingers

Verb classification

Verbs are classified by the number of consonants in the stem and by the nature of the final consonant. The most common verb stems have three consonants and are called triliterals. Verbs with two consonants in the stem are called biliterals. Most verbs with four consonants in the stem, quadriliterals, are reduplicated biliteral patterns. Verbs with more than four consonants in the stem are very rare.

Triliteral stems

The verbs, , ***wšb***, 'answer,' , ***ʿnḫ***, 'live' and, , ***śḏm***, 'hear' are examples of triliterals. In Egyptian ***ỉ*** and ***w*** are referred to as weak consonants, all other consonants are strong. Triliteral stems that are composed of three different strong consonants are also called strong or immutable stems.

Weak stems

Verbs whose final consonant of the triliteral stem is ***ỉ*** or ***w*** are called 'weak verbs' or *tertiae infirmae*, 'third weak.' Examples of this pattern include, ***wpỉ***, open,' , ***f3ỉ***, 'carry' and, ***gmỉ***, , 'find.'

The final consonant of the stem is written seldom. Thus, ***pr.n.f***, , 'he went,' is the normal representation of the third person masculine singular ***śḏm.n.f*** pattern of the stem, , ***prỉ***..

If the final consonant of a verb is ***ỉ*** and it is followed by the first person singular suffix pronoun the two successive ***ỉ***'s combine into a ***y***. For example, , ***pry***, 'I go,' is written for ***prỉ.ỉ***. Sometimes the weak consonant becomes assimilated to a preceding consonant. In this case the weak consonant is not written and the preceding consonant is doubled. Based upon the rules of spelling, this implies that there is a vowel between the two consonants. Thus , ***mrrw***, 'who is loved,' is written from the stem , ***mrỉ***, 'love'

Geminating stems

Geminating stems are triliteral verb stems in which the second and the third consonants are identical, such as , ***wnn***, 'exist' and , ***m33***, 'see.' These stems are of particular importance in differentiating certain verb patterns. When two identical consonants are not separated by an accented vowel, it is typical to write the consonant only once. Thus, when the spelling , ***wnn.f***, occurs it can be assumed that there is an accented vowel between the two ***n***'s, and that when the spelling , ***wn.f***, occurs, there is not. This phenomenon has been used in the analysis of verb forms whose distinction is not apparent from the spelling of immutable triliteral verb stems.

Biliteral stems

Biliteral verb stems have only two consonants in the stem. Many biliterals were probably originally weak stems whose final weak consonant has fallen away in all uses or are geminating stems which never occur in a pattern which shows the separate consonants. Many of the stems are, however, most likely stems that originally had only two consonants. Examples of this form include , ***3m***, 'burn,' , ***ỉb***, 'think,' , ***rḫ***, 'know,' and , ***ḏd***, 'say.'

A triliteral verb stem with a medial ***w*** that is omitted in the writing may appear to be a biliteral. In some other Afroasiatic languages this form is called a *hollow verb*. An example of this is , ***m*(*w*)*t***, 'die.'

Reduplicated stems

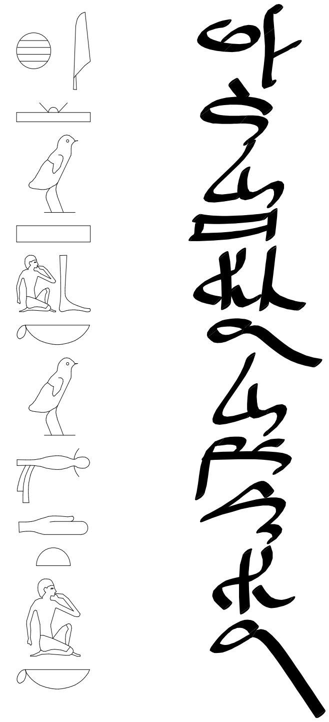
Sometimes biliteral and triliteral stems are used to pattern new verbs with related meaning. Thus , ***nḏ***, 'ask' is used as the base for ***nḏnḏ***, 'take counsel,' and ***sn***, 'brother,' is the base for ***snsn***, 'fraternize.'

The verb , , rḏỉ, , , ḏỉ, 'give,' 'place,' 'cause'

Over time the initial ***r*** in this verb was lost. It does not appear at all in Coptic. In some forms of the verb the ***r*** regularly appears, in others it regularly does not; and in some forms it sometimes does and sometimes does not.

This verb can take as an object a ***śḏm.f*** pattern of the verb, in which case it means 'cause' or 'allow.'

The imperative pattern of the verb has been replaced by an imperative from a different stem. The word , , ***ỉmỉ***, is treated as the imperative of the verb , ***rḏỉ***, , ***ḏỉ***,



Lines 14, 15

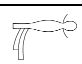
Transliteration

iḫ wšb.k wšd.t(w).k

Translation

‘so that you may answer when you are addressed.’

Glyph

		**L.** *šdw*, ‘waterskin’ **P.** *šd*	Waterskin	F30

Vocabulary

	*iḫ*	then, therefore, so that. Non-enclitic particle. This particle is always followed by the *śḏm.f* pattern of the verb. It always refers to some future result of precedent actions.
	*wšb*	answer, verb.
	*wšd*	address, question. verb.

The indicative and potential moods of the verb

The *śḏm.n.f* pattern of the verb is used in verbal patterns to indicate that the speaker regards the verbal action as fact and as specific. That is, the verb refers to some specific instance of the action of the verb. This can be called the indicative mood of the verb. Thus the indicative mood is commonly used for past narrative.

The *śḏm.f* pattern of the verb is used in verbal patterns to indicate that the speaker regards the verbal action as potential or general. Thus, *śḏm.f* forms are used to refer to future events, wishes, exhortations, generalizations, and statements of potential or ability.

The śḏm.tw.f verb pattern

The passive of the *śḏm.f* pattern of the verb is formed by placing the indefinite pronoun ,  *tw*, between the verb stem and the suffix pronoun. As is the case of the sentence presented here, the *w* of this pattern is not always written.

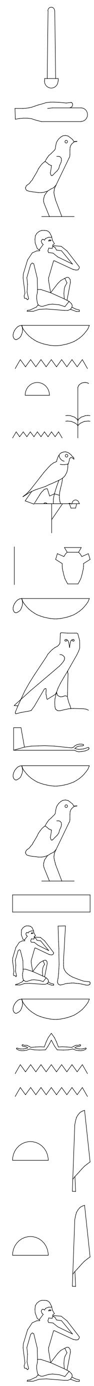
Lines 15 - 17

Transliteration

mdw.k n nsw ỉb.k m-ꜥ.k wšb.k nn n ỉtỉt

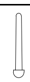
Translation

‘And you may speak to the king sensibly, (lit. ‘your heart in your hand’) and may answer without stammering.’





Glyph

		**L.** *mdw*, ‘walking stick’ **P.** *md*	Walking stick	S43

Vocabulary

	*mdw*	speak, talk, speech
	*nsw*	king.[18] *More specifically* king of Upper Egypt
	*ỉb*	heart
	*ꜥ*	hand, arm
	*m-ꜥ*	together with, in the possession of, in the charge of, from, because of *This is a compound preposition created by combining the preposition **m** with the hand glyph. Literally: ‘in the hand of’*

[18] The word appears to be derived from ***ni swt*** ‘belonging to the sedge.’ The feminine ***t*** of ***swt*** is retained in the orthography of this word even though variants show the consonantal value to be ***nsw*** as early as the Old Kingdom.

	*ỉtỉt*	stammer

Coordination

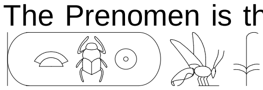
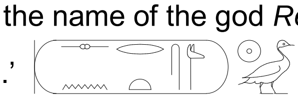
Simple coordination of nouns or phrases in Egyptian may be expressed by direct juxtaposition of the nouns or phrases. There is no word in Egyptian equivalent to the English conjunction 'and.'

Non-occurrence of an action

, ***nn***, introducing the infinitive indicates the non-occurrence of the action of the verb stem and is usually best translated 'without.'

Names and titles of the king

Upon accession the king assumed five 'great names' which appear in the full titulary in the following order.

1. The Horus name was usually written within a rectangular frame, called a *serekh*, which appears to be a representation of the brick facade and false doors of Old Kingdom tombs, called mastabahs. This frame was commonly used to enclose the names of kings during the Old Kingdom.
2. The *Nebty*, 'two ladies,' name shows the king's relationship to the two goddesses, *Nekhbet*, the vulture goddess of the Upper Egyptian city of El-Kab, and *Edjo*, the cobra goddess of the Lower Egyptian city of Dep.
3. The Horus of Gold name follows but its meaning is obscure.
4. The Prenomen is the name which follows the title ***n sw bỉt***, 'he of the sedge and the bee.' , The sedge plant, ***swt***, is the symbol for Upper Egypt and the bee, ***bỉt***, is the symbol for Lower Egypt. This is the title that is usually translated 'king of Upper and Lower Egypt.' The Prenomen is almost always a compound with the name of the god *Re*.
5. The Nomen is preceded by the expression ***sꜣ rꜥ***, 'son of Re.'  The nomen is normally the name borne by the king prior to his accession. Both the prenomen and the nomen are written within a coil of rope that is called a *cartouche* because it reminded early Egyptologists of the paper cartridge with a twisted end which was common early in the nineteenth century.

The principal name is the prenomen and it is often found alone or accompanied by the nomen. The prenomen and nomen given as examples above are those of Khakheperra Senusret II (r. 1880-1874 BCE) of the twelfth dynasty who was ruling at about the time *The Shipwrecked Sailor* is believed to have been written.

In addition to his names, there are several titles that can be used to refer to the king. One of the most common titles found in monumental inscriptions is , ***nb tꜣwy,*** 'lord of the two lands.' The term , ***n(y)-swt,*** which becomes ***nsw,*** 'he of the sedge,' is formed of the genitival adjective , ***n(y),*** 'of,' 'belonging to' compounded with the sedge plant, ***swt.*** The arrangement of the glyphs is an example of graphic transposition. In titles of king's wives and officials the expression can be shortened to . Thus the official whose title is usually translated as Viceroy for Kush is literally , ***sꜣ nsw n kš,*** 'king's son of Kush.' The position of the glyph is because of honorific transposition. In her tomb, Nefertari, principal wife of Rameses II, is identified as , ***ḥmt nsw wrt nbt tꜣwy,*** 'king's great wife, lady of the two lands.'

The word ***ḥm,*** is usually translated as 'majesty.' It functions in much the same manner as the word 'majesty' in English, appearing regularly with suffix pronouns to permit the translations 'my majesty,' 'your majesty,' and 'his majesty.' The root meaning of the word, however, is 'servant.' It also forms a part of the compound expression , ***ḥm nṯr,***, usually translated 'priest' but literally: 'servant of the god.'

, ity, is usually translated as 'sovereign.'

The commonly used English term Pharaoh is based upon the Egyptian expression , ***pr ꜥꜣ***, 'great house.' In the Old Kingdom the phrase was clearly used to refer to the palace or to the court. Its first use as a honorific of address to the king is found during the reign of Akhenaten in the 18th Dynasty. From the 19th Dynasty on it is commonly used as a third person reference to the king..

The term ***nsw***, which appears in this sentence, is used generally as the word for 'king' but refers specifically to the king of Upper Egypt.

Lines 17, 18



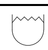
Transliteration

ỉw r n.s nḥm.f sw

Translation

'A man's mouth rescues him.'

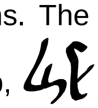
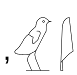
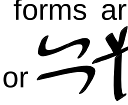
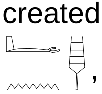
Glyph

		**D.** *ẖnmt*, 'well,' substitute for the Old Kingdom symbol for the vagina and thus *ḥmt*, 'woman,' 'wife' **P.** *ḥm*, *bỉ3*	Well full of water	N41

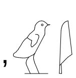
Vocabulary

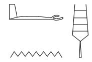
	*ỉw*	An introductory word for a number of sentence patterns. See discussion.
	*r*	Mouth
	*nhm*	rescue

Basic and Compound verb forms

Egyptian verb forms occur both in basic and in compound forms. The compound forms are created by preceding predicative basic forms with an auxiliary verb,  , , *ỉw*, or , , *ˁḥˁ.n* .

While Egyptian verb patterns are often more precise in indicating mood than they are in indicating tense, these auxiliaries do seem to cast a certain general time frame about the verbal action.

Compound tenses with  , , *ỉw*, relate the verbal action to the present realm of interest and time of the speaker. It can thus be thought of as vaguely present.

Compound tenses with , , *ꜥḥꜥ.n* .relate the verbal action to the past time of the speaker. These compounds are common in past narrative and are found frequently in *The Shipwrecked Sailor*.

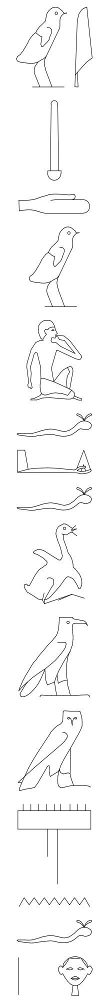
A compound verb structure marks its clause as the main clause of the sentence.

The iw.f sḏm.f and iw sḏm.f patterns of the verb

The ***iw.f sḏm.f*** and the ***iw sḏm.f*** patterns of the verb are very common in generalizations. There is usually no specific temporal reference, however, the patterns may be used for past habit or custom or for prolonged action in the past. If the topic of the sentence is a noun then the ***iw.f sḏm.f*** is used with the topic and any modifiers following the auxiliary verb ***iw***. A suffix pronoun, agreeing with the topic in number and gender, is attached to the main verb stem

Egyptian avoids two identical inflectional endings in a compound verb pattern. Thus in the case of a pronominal topic, the suffix pronoun representing the topic is attached to the main verb stem and the auxiliary verb is bare. This is the ***iw sḏm.f*** pattern.

Lines 18, 19





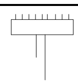
Transliteration

ỉw mdw.f dỉ.f ṯ3m.n.f ḥr

Translation

'He speaks and he cloaks the face.'

Glyphs

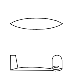
		**L.** *ṯ3*, 'nestling' **P.** *ṯ3* In group writing is used for ***ṯ***	Duckling	G47
		**D.** *ṯ3m*, 'veil,' *ḥbs*, 'clothe.'	Strip of cloth with fringe combined with S29	S28

Vocabulary

	*dỉ*	give, place, cause, allow, permit.
	*ṯ3m*	veil, cloak
	*ḥr*	face

The ỉw sḏm.f pattern of the verb

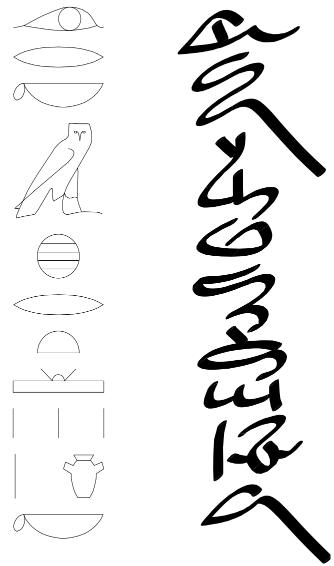
This sentence is an example of the ***ỉw sḏm.f*** pattern of the verb introduced in the previous section of the study guide.

Expressing agency with the verb  **,**  ***, rdỉ,***  **,**  ***, di***

The forms ***rdỉ*** and ***dỉ*** are alternate forms of the same verb.

This verb can take as an object a ***sḏm.f*** form of the verb. In this case ***rdỉ*** or ***dỉ*** can be translated as 'cause,' 'allow' or 'permit.'

Line 20



Transliteration

ỉrr.k m ẖrt ỉb.k

Translation

‘Your actions are as you wish.’ (literally: 'belonging to your heart')

Vocabulary

	*ỉri*	make, do, act, take action, act as, create, beget, make, construct, achieve, succeed. *The verb serves as a general purpose verb of making or doing in Egyptian. It is often best translated by a more specialized word in English. The following are examples:* prepare *a garden,* treat *an ailment,* cultivate *crops,* perform *a miracle,* prepare *food,* read aloud *a book,* recite *a spell,* spend *time.*
	*ẖrt*	what belongs to *someone or something.* ***ẖrt ỉb.k,*** ‘belonging to your heart,’ *is* desire *or* wish.

Gemination in the śḏm.f verb pattern

Geminating stems, discussed above, are triliteral verb stems in which the second and the third consonants are identical. Examples of this are , ***wnn***, ‘exist’ and, ***m33***, ‘see.’ In some circumstances forms of geminating stems are written with both the second and third consonants of the stem represented, , ***wnn*** and , ***m33***, and some forms the consonant is only represented once, , ***wn*** and ***m3*.** Weak stems are verbs whose final consonant of the stem is ***i*** or ***w***, such as , ***iri*** ‘do,’ or , ***mri***, ‘love.’ The final consonant of a weak stem is seldom written. There are forms of weak stems which show the single instance of the second consonant of the verb stem, such as , ***ir*** and ***mr***; and there are forms which show the second consonant of the stem repeated, such as , ***irr*** and , ***mrr*.** These differences in orthography have led to the conclusion that there are two distinct forms of the ***śḏm.f*** verb which are recognizable only in the case of geminating and weak

stems. The pattern that shows the repeated writing of the second consonant is called the geminating pattern of the verb. This is to be distinguished from the meaning of the term ‘geminating stem.’ One of the features of a writing system that only minimally indicates vowels is that the same consonantal writing may represent different vocalizations. Typically in Egyptian, when two identical consonants are adjacent in a word without being separated by a full vowel, the consonant is written only once. Thus the geminating pattern is assumed to have a full vowel between the reduplicated consonants. The writing of the forms of the strong verb give no hint that the same orthography may be used for more than one vocalization

Analysis of the context of the examples of geminating and non-geminating forms of verbs suggests that the geminating and the non-geminating forms have different uses in verbal sentences.

Emphatic form

The most common verbal sentences encountered have the nominal or pronominal topic of the verb as the topic of the sentence and the verbal action as the comment of the sentence. That is, the verbal action is the new information provided about the topic. In these sentences the verb is said to be predicative or indicative.

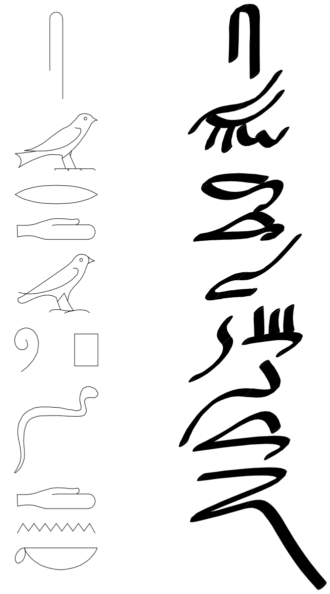
There are also sentences in which the verbal action is the topic and the comment is a substantive or an adverbial phrase. In these sentences the verbal expression is cast in a substantival form. If it is the verbal action itself, unconnected with a particular actor, that is the topic, then the infinitive, a non-personal substantival pattern of the verb, is used in a nominal sentence pattern. If the action of the verb that is the topic of the sentence is connected with a particular actor, then a personal substantival pattern of the verb is used with an adverbial phrase functioning as the comment.

These personal substantival forms of the verb have been given a variety of names. Various authors call them ‘that-forms,’ ‘bare forms,’ ‘emphatic forms,’ ‘*dass-Formen,’ ‘formes substantives personnelles,’* or ‘second tenses.’ The term ‘emphatic’ is often chosen to contrast with the term ‘predicative’ or ‘indicative’ with the rationale that the pattern shifts the emphasis from the verb pattern to the adverbial comment.

Shape of emphatic forms

Emphatic forms are bare forms, that is, they have no introductory auxiliary, and are initial in their sentence. There is no visible distinction between predicative forms and emphatic forms in the shapes of strong verbs. Weak stems and geminating stems show a reduplication of the second radical of the stem. This implies that there was a distinction in the vocalization of the emphatic forms and that there is a full vowel between the second and the third radicals of the stem in the emphatic forms. Irregular verbs have distinctive forms.

Lines 20, 21



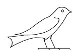
Transliteration

swrd pw ḏd.n.k

Translation

‘Talking to you is tiresome.’

Glyph

		**P.** *wr*	Swallow or martin. Note the tail which distinguishes this glyph from G37.	G36

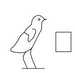
Vocabulary

	*swrd*	be weary, tiresome

Nominal sentences

In a nominal sentence the comment is a substantive, that is a noun, pronoun, nominal phrase or nominal pattern of a verb. The nominal sentence assumes different patterns depending upon whether the topic is a noun or a pronoun, upon the degree of specificity of the comment, and upon whether the comment expresses inherent or timeless qualities on the one hand or acquired or temporally limited qualities on the other hand.[19]

Set membership sentences

Nominal sentences that use the particle , , *pw*, to mark the comment of the sentence function to identify the topic as a member of the set represented by the comment. In the *pattern substantive* + *pw* + *substantive*, the *pw* serves to mark the preceding substantive as the comment of the sentence. The substantive following is then the topic of the sentence.

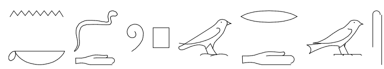
The word *pw* immediately follows the substantive portion of the comment preceding any adjectives or prepositional phrases that may be attached to the substantive. The suffix pronoun, as is always the case, is inseparable from the word it governs.

[19] The analysis of nominal sentence patterns in this study guide follows those of John B. Callendar in his *Studies in the Nominal Sentence in Egyptian and Coptic* and of Gertie Englund in her *Middle Egyptian: An Introduction.*

pw is invariable in number and gender. It was originally a demonstrative pronoun meaning 'this.' It retains its function as a demonstrative pronoun only in archaic texts and formal epithets of notables.

Set membership pattern:

substantive + *pw* + substantive

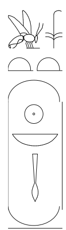


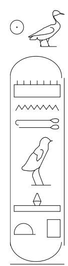
swrd pw ḏd.n.k

'talking to you is tiresome'

Middle Kingdom Lords of the Two Lands

Prenomen **Nomen**



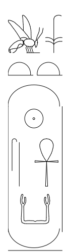


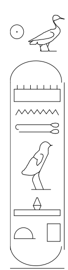
Eleventh Dynasty, ruling the two lands from Thebes

Nebherura Mentuhotep II, 2055 – 2004

After Mentuhotep II had ruled over Thebes for fourteen years, the last phase of a war with Herakleopolis broke out. The ruler of Herakleopolis died while Mentuhotep was *en route* and his successor ruled for only a few months before Mentuhotep was victorious and unified Egypt for the first time in a century. He also campaigned aggressively into Nubia where local rule had held sway since the last years of the Old Kingdom.

Mentuhotep was very conscious of the symbolic aspects of the portrayal of the king. He is described as the son of Hathor. In some of his statuary he is depicted wearing the distinctive headgear of Amun and Min. His second Horus name is Netjeryhedjet, 'the divine one of the white crown.'

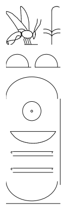


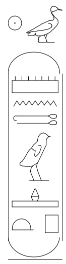


Sankhkara Mentuhotep III, 2004 – 1992

The 11th Dynasty kings were active builders and sponsors of architectural innovation. The mortuary temple of Mentuhotep II is the model for and directly beside the mortuary temple of Hatshepsut of the 18th Dynasty.

Mentuhotep III was the first Middle Kingdom ruler to send an expedition to the land of Punt to obtain incense. The expedition carried timbers from the Nile valley down the Wadi Hammamat and constructed ships on the Red Sea coast.





Nebtawyra Mentuhotep, IV 1992 - 1985

Other than inscriptions indicating quarrying activity, little is known about the reign of Mentuhotep IV. He is missing from the king-lists and his mother's only title is 'king's mother.'

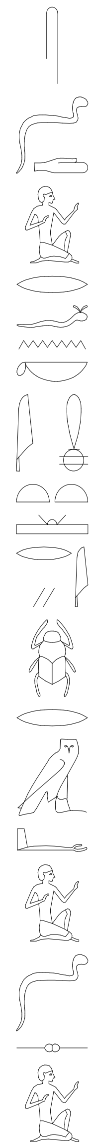
Lines 21 - 23

Transliteration

sḏd.i rf n.k mitt iry ḫpr m-ʿ.i ḏs.i

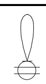
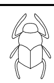
Translation

‘But, let me tell you the like thereof that happened to me, myself.’





Glyphs

		**L.** or **D.** *mhr*, *mr*, ‘milk jug’ **P.** *mi*	Milk jug carried in a net	W19
		**L.** *ḫprr*, ‘dung beetle’ **P.** *ḫpr*	Dung beetle	L1

Vocabulary

	*sḏd*	relate, tell. Causative pattern of *ḏd*, ‘say.’
	*mitt*	like, likewise
	*iry*	thereof. The adjective *iry*, ‘relating to,’ is sometimes used as a substitute for the suffixes of the third person singular or plural. It is unchangeable and is usually best translated as ‘thereof’’ or ‘thereto.’
	*ḫpr*	come into being, become, occur, happen. *ḫpr m-ʿ* happen to, because of, happen through, done by, done to. *This is an expression formed with the compound preposition **m-ʿ**.*

	ḏs	-self. A reflexive pronoun which is used with a suffix pronoun appended, for example,

Causitive pattern of the verb

An , , or an , *s*, as a prefix to a verb stem gives the verb causative meaning. Thus , *ꜥnḫ*, 'live,' and , *sꜥnḫ*, 'cause to live,' , *ḥtp*, 'be at peace,' , *sḥtp*, 'pacify,' , *s3i*, 'be satisfied,' , *ss3i*, 'satisfy,' , *ḏd*, 'speak,' 'say,' , *sḏd*, 'relate,' 'tell.'

Prospective pattern

Expressions of a wish, exhortation or expectation of a future event use the potential mood of the verb. That mood is represented by the *śḏm.f* pattern. This use is often called the prospective *śḏm.f*.

Shape of the prospective pattern

The prospective is an initial bare *śḏm.f*. Neither geminating stems nor weak stems show gemination. The pattern may show an ending in *y* or *w*, however, this ending is most often not represented in the orthography.

Expression of a wish with rf

The non-geminating *śḏm.f* pattern of the verb followed by the particle *rf* is often used to express a wish or an exhortation. The *rf* serves to distinguish the pattern from a simple future statement. In this pattern the *rf* takes precedence over a nominal topic but not of course over a pronominal topic.

Perfective and imperfective participles

Participles can be either perfective or imperfective. Perfective participles focus upon the state or condition that the topic has attained with reference to the action implied by the verb, e.g. 'he who taught Nofretari.' The perfective is most often used with past reference. The imperfective participle focuses upon the habitual, the repeated, or the continuous nature of the action implied by the verb. Thus either 'he who is teaching Nofretari.' or 'he who teaches Nofretari.'

Participles can also be either active or passive. 'he who teaches' and 'he who is taught.'

ḫpr, is a perfective active masculine participle. The meaning of the neuter is usually expressed in Middle Egyptian by the feminine participle. In Late Egyptian the neuter is expressed by the masculine participle. This is one of the rare instances in Middle Egyptian in which the neuter is expressed by a masculine participle.[20] The expected form would be, *ḫprt*.

[20] Gardiner, §511

Reflexive pronoun

The word , *ḏs*, followed by a suffix pronoun forms a reflexive pronoun, e.g. , ***ḏs.i*,** ‘myself,’ , ***ḏs.k*,** ‘yourself.’

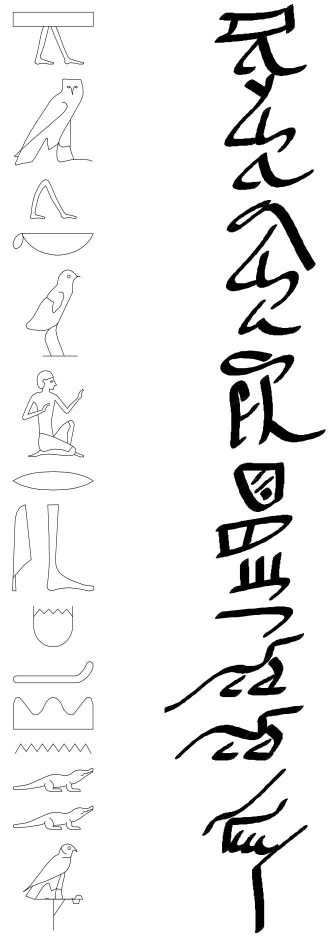
Lines 23, 24

Transliteration

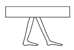
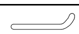
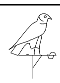
šm.kwỉ r biꜣw n ỉt

Translation

'I was going to a mine of the king.'

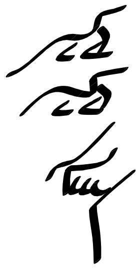


Glyphs

		**P.** *š*	N37 + D54	N40
		**L.** *nḏḥt* 'tooth,' *ỉbḥ*, *nḥdt*	Elephant tusk	F18
		**L.** *msḥ*, 'crocodile' two crocodiles **P.** *ỉty*, 'soverign'	Crocodile	I3
		**L.** *ḥr*, 'Horus' **D.** 'God,' *nsw*, 'king'	Horus falcon on a standard	G7

Vocabulary

	*šm*	go
	*biꜣw*	mine, mining region
	*n*	of. *Genitival adjective.*

	*ỉty*	sovereign, king

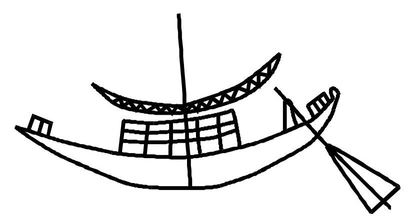
Indirect Genitive

In addition to the direct genitive Egyptian has a second way of expressing a genitival relationship, the indirect genitive. In the indirect genitive pattern the genitival adjective, , , *n*, is placed between the two nouns. In the earliest occurrences the genitival adjective agrees in number and gender with the preceding noun according to a pattern which may be found on page in the **Grammatical Elements and Patterns** section. Over time the pattern tended to become an invariable, , , *n*,.

Indirect genitive pattern:

> **noun + genitival adjective + noun**
> *bỉꜣw n ỉt*
> 'the mine of the king'

Mining operations



Mining operations for turquoise and copper in the Sinai Penninsula are very ancient, going back into the Neolithic period. There is evidence of Egyptian operations in the area as early as c. 3000 BCE. The Twelfth Dynasty was particularly aggressive in exploiting these resources. The principal Egyptian operation in the Sinai was at Serabit el-Khadim. Grafitti at the site include the engraving of an Egyptian transport ship, perhaps not unlike the one featured in the shipwrecked sailor's story.

The Egyptians mined the turquoise by carving out large galleries in the mountains. At the entrance eo each gallery there was a carving of the reigning king. In the middle of the nineteenth century the British attempted to re-open the mines. Their operations destroyed many of the royal reliefs. There does remain a bas relief of Sekhemkhet of the Third Dynasty on the east face of Gebel Maghara. The Egyptians also constructed a temple of Hathor at Serabit el-Khadim.

In addition to the Egyptian inscriptions there are inscriptions that seem to use Egyptian phonograms for the writing of a Semitic language. This script is called Proto-Sinaitic and was probably used by Semitic workmen at the mines.

Chemically, turquoise is a hydrated phosphate of copper and aluminum that is formed by the percolation of water through aluminous rock in the presence of copper. For this reason, it is often found in copper deposits particularly in arid environments.

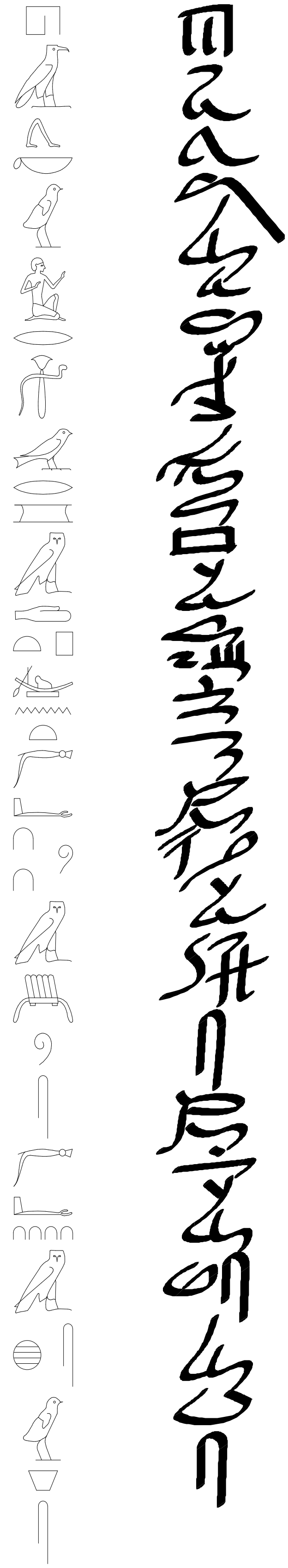
Lines 24-27

Transliteration

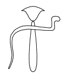
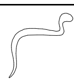
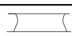
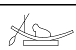
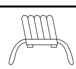
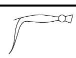
h3.kwi r w3ḏ-wr m dpt nt mḥ st ḏwty m 3w.s mḥ ḥmw n sḫw.s

Translation

'I went down to the sea in a ship of one hundred twenty cubits in length and forty cubits in width.'



Glyphs

			M13 + I10	M14
		**L.** *w3ḏ*, 'papyrus' **P.** *w3ḏ*	Papyrus stem	M13
		**L.** *ḏt*, 'snake' **P.** *ḏ*	Snake	I10
		**L.** *mr*, 'channel,' 'canal' **D.** rivers, lakes, seas **P.** *mr*, *mi*	Channel filled with water	N36
		**L.** or **D.** *dpt*, 'boat' as well as other kinds of boats and ships **D.** *nꜥi*, 'sail,' *ḫd*, 'sail downstream'	Boat on water	P1
		**L.** *3wi*, 'stretch out' **P.** *3w*	Portion of backbone with spinal cord issuing at both ends	F40
		**P.** *mḥ*	Whip	V22
		**L.** or **D.** *iꜥb*, *wsḫ*, *ḥnt*, *ꜥ*, cups of various kinds **P.** *iꜥb*, *ꜥb*, *wsḫ*, *ḥnt*, *ꜥ*	Cup	W10

Vocabulary

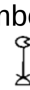
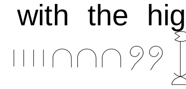
	*h3i*	go down, come down, descend, fall

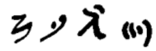
	*wꜣḏ-wr*	sea. *Literally: ‘great green.”*
	*dpt*	boat
	*nt*	of. *genitival adjective, feminine singular.*
	*mḥ*	cubit. *A unit of measure.*
	*št*	100
	*ḏwty*	20
	*ꜣw*	length, long
	*s*	she, her, it, its. *Third person feminine singular suffix pronoun.*
	*ḥm*(*w*)	40
	*sẖw*	width, breadth

Identifying the śḏm.kwi pattern

The first person singular of the stative, ***śḏm.kwi***, ‘I heard,’ is identical in orthography to the second person singular of the ***śḏm.f*** followed by the first person singular dependent pronoun, ***śḏm.k wi***, ‘May you hear me.’ In the case of the present sentence there is no ambiguity since ***hꜣi***, ‘go down,’ is intransitive and cannot have a definite object.

Cardinal numerals

Egyptian uses a base ten counting system with symbols in hieroglyphic representing only each order of magnitude, , ‘1,’ , ‘10,’ , ‘100,’ and , ‘1000.’ The glyphs were repeated an appropriate number of times to represent the number required with the higher order of magnitude glyphs appearing first in the line. Thus 1,234 is written  It has often been remarked that this is a cumbersome system, requiring that a symbol be repeated perhaps

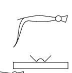
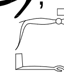
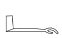
as many as nine times. It would indeed have been a cumbersome system had it actually been used. In fact, numerals rarely appear in hieroglyphic. In monumental inscriptions numerals most often appear in dates. Account ledgers and mathematical texts were written in hieratic. In hieratic usage, symbols were created for each unit within each order of magnitude. These hieratic symbols are clearly derived from the hieroglyphic equivalents but can be written much more quickly. Thus in hieratic the number 1,234 would be written . Note that this is not a place notation system. The glyph  represents the number '1000,' not the number '1' in the thousands position. The following table provides the hieratic forms to permit representing numbers up to 4,999.

.

	hieratic		hieratic		hieratic		hieratic
1		10		100		1000	
2		20		200		2000	
3		30		300		3000	
4		40		400		4000	
5		50		500			
6		60		600			
7		70		700			
8		80		800			
9		90		900			

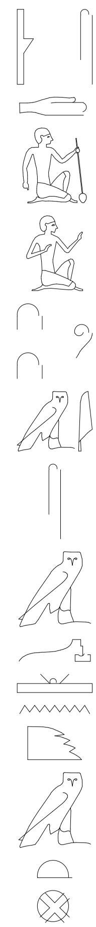
The numerals most commonly follow the qualified noun. When the numeral precedes the qualified noun, it is connected to it by the genitival adjective, ***n***. Evidence from Old Egyptian and from Coptic suggests that in speech the numerals other than ‘two’ may have in fact preceded the noun and that the practice of writing the numeral following may have been an orthographic convention following accounting practice, such as ‘cubits, 120’ for ‘120 cubits’ or ‘$2’ for ‘two dollars.’

Measure of length

The most common unit of length of the Egyptians was the ***mḥ***, ‘cubit.’ The verb ,  ***mḥ***, means ‘to fill' or 'to complete.’ The word translated as ‘cubit’ is written ,  ***mḥ***, or abbreviated , . At base it may mean something as simple as ‘a complete arm,’ parallel to the English use of ‘foot’ as a measure of length.

The cubit most commonly used was 523 mm. (20.59 inches) long. It was divided into seven ***šsp***, ‘palms’ of 74.7mm. (2.94 inches), each of which contained four ***ḏbꜥ***, ‘fingers’ of 18.7 mm. (0.74 inches)

Lines 27, 28





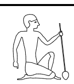
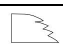
Transliteration

sḳd st ḏwty ỉm.s m stp(w) n kmt

Translation

‘One hundred twenty sailors were in it of the choicest of Egypt.’

Glyphs

		**D.** *sḳdw*, ‘sail’	‘Man holding oar	A10
		**D.** *stp*, ‘cut up’ **P.** *stp*	Adze at work on a block of wood	U21
		**P.** *km*	Piece of crocodile skin	I6
		**L.** *niwt*, ‘town,’ ‘village’ **D.** inhabited region	Village with crossroads	O49

Vocabulary

	*sḳd*	sailor
	*ỉm*	in, from, at. *The pattern of the preposition **m** used with the suffix pronouns.*
	*stp*	choicest

	*kmt*	Egypt, the black land.

Adverbial sentences with nominal topics

A sentence with an adverbial phrase as its comment is an adverbial sentence. A prepositional phrase is one of the most common forms of an adverbial clause in adverbial sentences. Adverbial sentences can be either main sentences or subordinate clauses.

Adverbial sentence pattern:

noun + adverbial phrase

sḳd st ḏwty ỉm.s m stp(*w*) *n kmt*

'One hundred twenty sailors were in it.'

Egyptian shipbuilding

The sources for information about Egyptian shipbuilding are descriptions by classical writers, models found in tombs, depictions in painting and relief on tomb walls and temples, the boats found at the pyramid of Senusret III at Dashur in1893, all around ten meters long, the somewhat larger, 43.4 m., royal barge found in the boat pit at the pyramid of Khufu at Giza, and a handful of inscriptions describing the size of various boats.

Herodotus describes the rather unusual construction technique as follows:

> Their boats with which they carry cargoes are made of the thorny acacia, of which the form is very like that of the Kyrenian lotos, and that which exudes from it is gum. From this tree they cut pieces of wood about two cubits in length and arrange them like bricks, fastening the boat together by running a great number of long bolts through the two-cubits pieces; and when they have thus fastened the boat together, they lay cross-pieces over the top, using no ribs for the sides; and within they caulk the seams with papyrus. They make one steering-oar for it, which is passed through the bottom of the boat; and they have a mast of acacia and sails of papyrus. These boats cannot sail up the river unless there be a very fresh wind blowing, but are towed from the shore: down-stream however they travel as follows:--they have a door-shaped crate made of tamarisk wood and reed mats sewn together, and also a stone of about two talents weight bored with a hole; and of these the boatman lets the crate float on in front of the boat, fastened with a rope, and the stone drags behind by another rope. The crate then, as the force of the stream presses upon it, goes on swiftly and draws on the /baris/ (for so these boats are called), while the stone dragging after it behind and sunk deep in the water keeps its course straight. These boats they have in great numbers and some of them carry many thousands of talents' burden.[21]

[21] Herodotus, An Account of Egypt, Translated by G. C. Macaulay, The Project Gutenberg Etext[Etext #2131], April, 2000

When the Egyptians were able to use the cedar that they imported from Lebanon to construct boats the hull planks were long. Local woods such as the acacia and the sycamore will not yield long planks. When these woods were used the Egyptians used shorter pieces joined with mortise and tenon. The planks were also drilled with diagonal holes running from the inner face of the plank to the edge. With papyrus caulking forced between the planks and a batten placed across the inner edges, the planks were laced together. Occasional frames helped to maintain the shape of the boat.

The greater amount of information is available describing river boats. These varied greatly in size from very small papyrus and papyriform boats of only a few meters long to huge barges designed to carry limestone obelisks. Some descriptions of large river boats are found in Egyptian inscriptions.

The Palermo Stone is a Fifth Dynasty king list carved in black basalt. The main fragment is in the collection of the Palermo Archaeological Museum, Sicily. Other pieces are in the Egyptian Museum, Cairo and in the Petrie Museum, London. The original slab must have been about 2.1 m. long, about 0.6 m. high and 6.5 cm thick. Most of it is now missing and the provenience is unknown. For Sneferu (2613-2494) of the Fourth Dynasty, the notable event of one year is the "building of 100-cubit *dwꜥ tꜥwy,* (meaning unknown), ships." [22]

Uni, a court official during the reigns of Teti (2345-2323), Pepi I (2321-2287) and Merenra (2287-2278) of the Sixth Dynasty, left a long inscription on a block of limestone that was placed as a part of a wall of the exterior chapel of his mastaba tomb.[23] Uni was sent by Merenra to a quarry in the vicinity of Amarna for a large block of alabaster for an offering table. Uni quarries the block and constructs a cargo boat of acacia wood of sixty cubits in length and thirty cubits in breadth.[24]

Ineni was an official who served under Amenhotep I (1525-1504), Thutmose I (2504-1492), Thutmose II (1492-1479), and Tuthmose III (1479-1425) and Hatshepsut (1473-1458). He died during the co-regency of these last two kings.[25] Inini supervised the placement of two limestone obelisks and supervised the construction of the boat designed to carry them. "I inspected the erection of two obelisks,,, built the august boat of one hundred twenty cubits in its length, forty cubits in its width, in order to transport these obelisks."[26] These obelisks remain at Karnak and together weigh 372 tons.[27] These are the dimensions given by the sailor of the ship that he was taking to the mines of the king.

[22] Breasted, James Henry, *Ancient Records of Egypt.* I, Russell and Russell, New York, 1906, § 146

[23] *Ibid,* I, § 291, p134, note a

[24] *Ibid*. I, § 323

[25] *Ibid.*II, § 43

[26] *Ibid.* II, § 105

[27] Köster, A. *Studien zur Geschichte des antiken Seewesens,* Leipzig, 1934, p. 6, as cited in Landström, Björn, *Ships of the Pharaohs,* Doubleday and Company, Garden City, N.Y., 1970, p. 128.

The mortuary temple of Hatshepsut at Deir el-Bahari includes reliefs that depict her trading mission to Punt. These reliefs are the only one's clearly depicting ships used on the Red Sea. Judging size from relative scale in Egyptian art is always dangerous. However, that caution being noted, the Punt expedition ships would seem to be in the range of about forty cubits in length.

The description given by the shipwrecked sailor of his mission to the mines of the king would certainly suggest a Red Sea voyage to the mines at Serabit el-Khadim in Sinai. The dimensions of the vessel that he cites, both overall dimensions and the ratio of breadth to length, are those of a river barge designed to carry monumental stonework rather than those of a sea-going sailing galley.

Lines 28 - 30

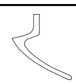
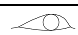
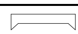
Transliteration

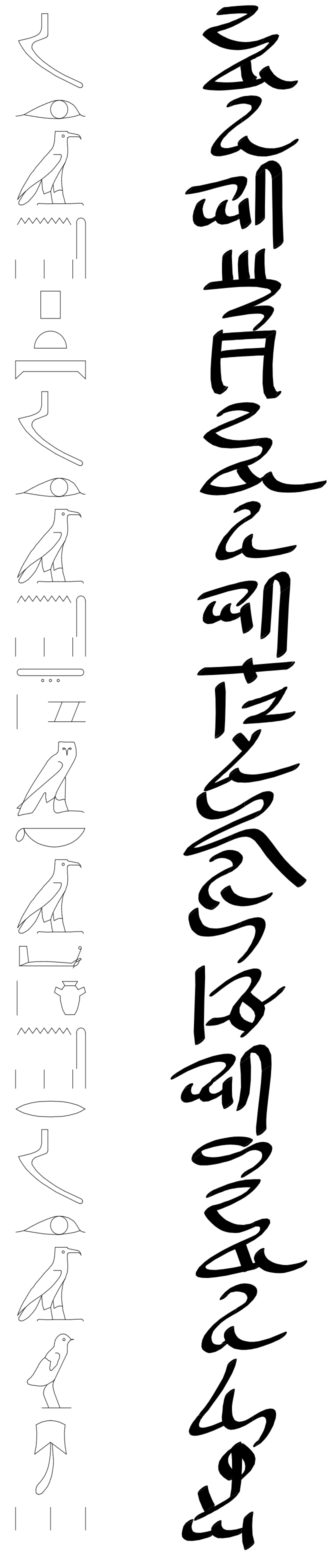
mꜣ.sn pt mꜣ.sn tꜣ mꜥkꜣ ỉb.sn r mꜣw

Translation

‘Whether they looked at the sky or whether they looked at land, their hearts were braver than lions.’ (literally: ‘They looked at sky; they looked at land; their hearts were brave with reference to lions.’)

Glyphs

		**L.** *mꜣ* ‘sickle shaped end’ of the *wiꜣ* boat **D.** *ꜣsẖ*, ‘reap’ **P.** *mꜣ*	Sickle	U1
		**L.** *ỉrt*, ‘eye’ **D.** Things related to the eye or actions of the eye: *mꜣꜣ*, ‘see’ **P.** *ỉr*	Eye	D4
		**L.** *pt*, ‘sky’ **D.** *nwt*, ‘Nut,’ the sky goddess, *hrt*, ‘heaven’ **P.** *ḥry*	Sky	N1
		**L.** *dḥr*, ‘leather,’ ‘hide’ **D.** Mammals, leather goods	Hide	F27



Vocabulary

	*mꜣꜣ*	look, see
	*sn*	they, their. *Third person common plural suffix pronoun.*
	*pt*	sky, heaven

	***mꜥkꜣ***	brave
	***r***	than, with respect to. *marker of the comparative.*
	***mꜣw***	lions. *Singular* ***mꜣỉ****. The* , eye*, is a determinative for ‘see.’ From this use it becomes phonetic* ***mꜣ*** *in* ***mꜣỉ***.

The initial bare śḏm.f pattern of the verb

There have been two uses of the initial bare ***śḏm.f*** previously discussed, the that-pattern in line 20 above and the prospective in lines 21 - 23 above. In the present sentence there is an example of the third and final use of the initial bare ***śḏm.f***. This then is a good place to review and to summarize the uses of the pattern.

When the ***śḏm.f*** pattern of the verb occurs first in a clause, without an introductory auxiliary, it is one of three possible sentence patterns.

1. The pattern can be an emphatic form that is the topic of the sentence and will be followed by an adverbial phrase as the comment of the sentence.
2. The pattern can be a prospective with full predicative force.
3. The pattern can be introductory to a subordinate circumstantial clause.

The forms cannot be distinguished in strong verbs. However, neither the prospective pattern nor the pattern that is introductory to a circumstantial clause shows gemination in geminating and weak stems. The that-pattern does show gemination.

The bare ***śḏm.f*** forms of ***mꜣꜣ***, ‘look,’ ‘see,’ in lines 28 and 29 are examples of the use of this pattern to introduce a circumstantial clause.

Unmarked circumstantial clause

Unmarked circumstantial clauses are introduced by one of the following verb forms, the stative, ***ḥr***, ***m***,or ***r*** + the infinitive, the bare ***śḏm.f*** or the bare ***śḏm.n.f*** of transitive verbs.

Where the bare ***śḏm.f*** is used, as in the present sentence, the pattern shows no gemination.

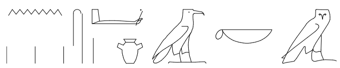
Although there is no introductory conjunction in the Egyptian sentence, the translation to English will often require that one supply a word appropriate to describe the kind of circumstance expressed by the subordinate clause.

Adjectival sentences

An adjectival sentence begins with an adjective as the comment of the sentence and followed by a substantive as the topic of the sentence. If the topic is a pronoun, the dependent pattern of the pronoun will be used.

Adjectival sentence pattern:

Adjective + substantive



mꜥkꜣ ib.sn

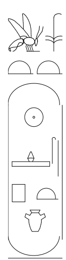
'their hearts were brave'

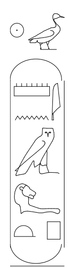
Comparative

The comparative is expressed by the preposition, , ***r***. This word has a number of uses bound together by a basic meaning approximating 'with reference to.'

Middle Kingdom Lords of the Two Lands (continued)

Prenomen **Nomen**





Twelfth dynasty, ruling the two lands from Amenemhat Itj Tawy (el-Lisht)

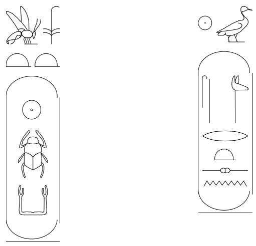
Sehetepibra Amenemhat I, 1985 – 1956

Amenemhat was vizier to Mentuhotep IV. He led a quarrying expedition into the Wadi Hammamat. Stories are told of unusual events that portend the assention of Amenemhat. *The Prophecy of Neferty* was probably composed early in the king's reign but is written as a prophecy of the reign.

> Then a king will come from the South,
> Ameny, the justified by name,
> Son of a woman of Ta-Seti, child of Upper Egypt
> He will take the white crown,
> He will wear the red crown,
> He will join the Two Mighty Ones [the two crowns]

Amenemhat moved the capital to the new town of Amenemhat-itj-tawy, 'Amenemhat the seizer of the two lands,' sometimes known simply as Itjtawy. The site, in the Faiyum, has yet to be discovered. It is thought to be near the Lisht necropolis.

To the south the policy shifts from one of sporadic trade and quarrying expeditions to one of conquest and colonization. An inscription at a site midway between the first and second cataracts indicates that the people of Wawat were defeated in the twenty-ninth year of Amenemhat's reign.

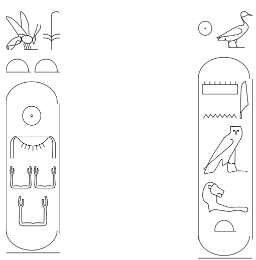


Kheperkara Senusret I, 1956 – 1911

Amenemhat was murdered. A document probably created to support Senusret’s claim suggests that he was killed by his bodyguard.

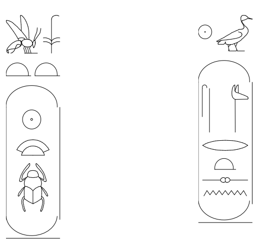
In his tenth year Senusret sent an expedition to Nubia and eight years after that he sent an expedition as far south as the second cataract where at Buhen a victory stele was erected and a fort constructed, marking the southern boundary of Egypt. Expeditions penetrated further to the south into Kush for the purpose of procuring gold, amethyst, turquoise and copper.

Senusret remodeled many local temples in Egypt but the program included the placing of royal statuary in local temples thus reinforcing the monarchy. Senusret paid particular attention to the cult of Osiris generating popular support for the cult. The resultant leveling of the expectations of an afterlife has been described by John Wilson as the ‘democratization of the afterlife.’



Nubkaura Amenemhat II, 1911 – 1877

Building dedications combined with the fortuitous discovery of official records at a temple at Tod, serve to provide a particularly detailed view of the operation of the King’s household during the reign of Amenemhat II. A number of Levantine cities are identified as trading partners. Wall paintings in the tomb of Khnumhotep at Beni Hasan show the visit of the donkey caravan under Abisha. These data along with numerous Egyptian statuettes and scarabs found on Near Eastern sites document a steady commerce in the area.

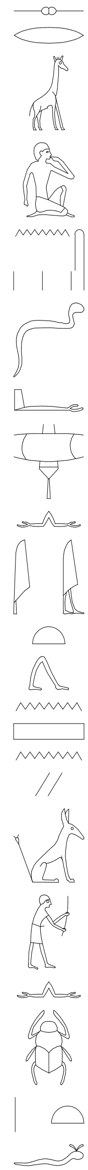


Khakheperra Senusret II, 1877 – 1870

Stability and prosperity mark the reign of Senusret II. There are no records of military campaigns.

Senusret II inaugurated the program of construction of dykes and canals in the Faiyum the result of which was the draining of a significant portion of the marshes surrounding Lake Moeris permitting a significant amount of arable land to become available for farming.

Lines 30 - 32





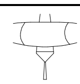
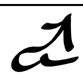
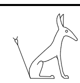
Transliteration

sr.sn ḏꜥ n iit nšni n ḫprt.f

Translation

‘They could foretell a storm before it came, foul weather before it occurred.’ (literally: ‘They could foretell a storm, not its coming, foul weather, not its happening.’)

Glyphs

		**D.** *sr*, ‘fortell’ , reason unknown	Giraffe (*mmy*)	E27
		**L.** *ṯꜣw*, ‘wind’ **D.** *ḏꜥ*, ‘storm’	Sail	P5
		**L.** *stẖ*, the god ‘Seth’ **D.** *nšni*, ‘storm,’ *ḳri*, ‘storm’	Seth animal	E20

Vocabulary

	*sr*	predict, foretell. *The giraffe is for unknown reason a determinative.*
	*ḏꜥ*	Storm
	*nšni*	storm, bad weather

The sḏmt.f pattern

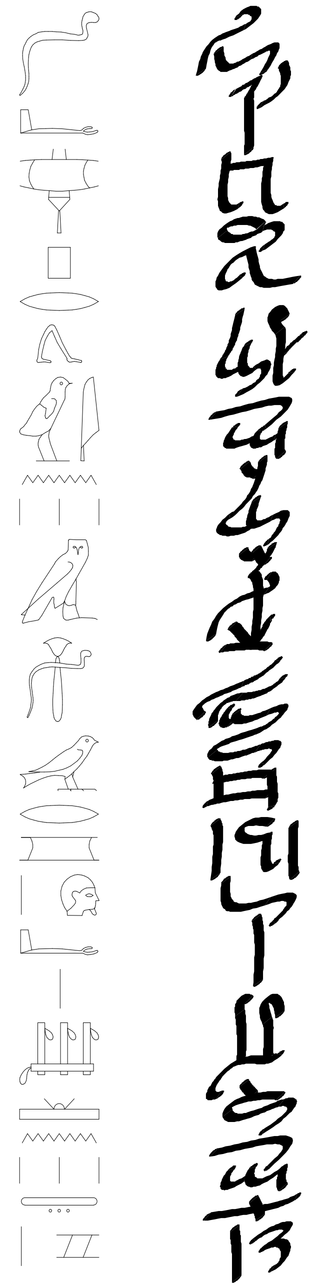
The ***sḏmt.f*** is a personal substantival pattern of the verb which is used as the object of the negative particle , , ***n***, or of the prepositions , , ***r***, and , ***ḏr***. All three patterns serve to define the time of the verbal action.

n ḫprt.f ‘before it happened,’ (literally: ‘not its happening’)

r ḫprt.f ‘until it happens,’ (literally: ‘towards its happening’)

ḏr ḫprt.f 'since it happened,' (literally: 'since its happening')

Lines 32 - 34



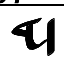
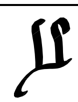
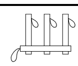
Transliteration

ḏʿ pr iiw.n m w3ḏ-wr tp-ʿ s3ḥ.n t3

Translation

‘The storm came while we were on the sea, before we approached the land.

Glyph

		**L.** *tp*, ‘head’ **D.** Movements of the head	Head in profile	D1
		**L.** *s3ḥ*, ‘toe’ **P.** *s3ḥ*	Toes	D61

Vocabulary

	*pri*	come, go, come out, go up, burst forth
	*tp-ʿ*	before. *Compound preposition*. *Lierally, ‘upon the hand.’*
	*s3ḥ*	reach, return to, arrive at

The account of the storm

The account of the storm in lines 32 through 37 and repeated in lines 101 through 106 have been deemed particularly difficult by most commentators. The general sense of the lines is clear but detailed analysis is frustrating.

Erman translates these lines as, “A storm burst while we were yet at sea, before we had reached land. We flew before the wind and it made a …, and a wave eight cubits high was within it. It was a piece of wood that…to me.”[28] He footnotes this with the comment that “The whole account of the storm is unintelligible to us.”

Simpson suggests, “A stormwind broke out while we were at sea, before we had touched land. The wind was lifted up, but it repeated with a vave of eight cubits in it. There was a pank which

[28] Erman, p. 30.

struck it (the wave) for me."[29] Simpson suggests that the expression, "the wind was lifted up," may be an idiom with the sense, "we traveled onward."

Lichtheim's reading is, "A storm came up while we were at sea, before we could reach land. As we sailed it made a swell, and in it a wave eight cubits tall. The mast—it (the wave) struck(it).[30]

Identifying the stative pattern

Since the  , 𓅱, of the third person masculine singular and plural of the stative is seldom written and the , 𓇌, ***ti***, of the second and third person endings in the stative is commonly written , 𓏏, ***t***, the orthography of the stative is often not helpful in identifying the pattern.

However, the syntactic pattern is often definitive. In the stative a nominal topic always precedes the verb. If a noun precedes a ***śḏm.f*** pattern of the verb it is in an emphasized position called frontal extrapolation and a resumptive pronoun will be in the position normally occupied by such a noun.[31]

Circumstantial clauses

Prepositions or other words functioning as conjunctions can introduce circumstantial clauses or they may have no introductory word. Such are called unmarked circumstantial clauses. In the English translation some circumstantial word such as 'while,' 'when' or 'because' will have to be supplied.

[29] Simpson, p. 52.

[30] Lichtheim, p 212.

[31] cf. Line 11 above.

Lines 34 - 36



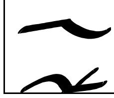
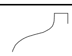
Transliteration

fꜣi ṯꜣw ir.f wḥmyt nwyt im.f nt mḥ ḫmn(w)

Translation

'Raising the wind, it continuously made a wave in it of eight cubits.'

Glyphs

		**L.** *ꜣtp***,** 'load,' 'carry'	Man with basket on head	A9
		**L.** *wḥmt*, 'hoof' **P.** *wḥm*	Leg and hoof of an ass	F25
		**L.** *nwt*, 'adze' **P.** *nw*	Adze	U19

Vocabulary

	*fꜣi*	raise, lift up, carry, support. *fꜣi ṯꜣw*, 'carry wind' and thus 'sail.'
	*ṯꜣw*	Wind
	*wḥmyt*	repeatedly, continuously (?). *A pattern based upon* ***wḥm****, 'repeat.'*
	*nwyt*	wave. *Literally: 'waters.'*

	ḫmn(w)	eight

Analysis

The structure of this sentence is clearly a problem from the various translations offered. Miriam Lichtheim translates it, “As we sailed it made a [swell], and in it a wave eight cubits tall.[32]” Andreina Becker-Colonna renders it, “We continued navigating, but the storm doubled its strength, throwing up waves eight cubits high.”[33] And William Kelly Simpson translates it, “The wind was lifted up, but it repeated with a wave of eight cubits in it”[34] Neither Gardiner nor Englund make reference to it in their grammars.

The pattern *fꜣt* is probably best analyzed as an infinitive of the verb *fꜣi*. The verb pattern , *ir.f* shows no sign of gemination and has no auxiliary. It should then be either prospective or introductory to a circumstantial clause. The prospective seems out of place in the context. I believe that the phrase *fꜣt ṯꜥw*, ‘raising the wind,’ has been placed first in order to emphasize it. Gardiner cites instances of the use of the infinitive as a narrative pattern introducing events of extreme importance.[35] One would expect the logical topic of the infinitive either to be introduced by the particle , *in* or to be appended directly to the infinitive. In this case the situation may be complicated by the phrase *fꜣt ṯꜥw*, ‘carry wind,’ being treated as a single syntactic unit.

Adverbial comment with ìm

Normally an adverbial comment would follow the topic and any words that qualify it. However, sometimes a short adverbial comment, such as *ìm.f* in this sentence, intervenes between the topic and any qualifying words.

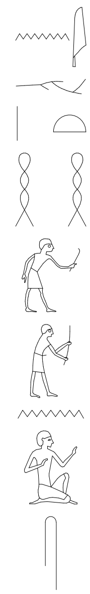
[32] Lichtheim, p. 212.

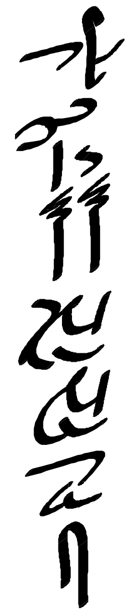
[33] Becker-Colona, p. 96.

[34] Simpson, p. 52. Simpson footnotes the phrase “The wind was lifted up” as ‘perhaps an idiom with the sense, “we traveled onward.”’

[35] Gardiner, §306.

Lines 36, 37





Transliteration

ı͗n ḫt ḥw n.ı͗ s(t)

Translation

'It was the mast that broke it for me.'

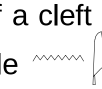
Vocabulary

	*ḫt*	wood, tree, mast. *The word is masculine in gender. The **t** is a part of the stem.*
	*ḥwi*	strike, drive in, beat, hit.

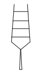
The context of stylistic change

This statement is the most problematic of those describing the storm and has had the greatest number of variant translations proposed. Part of the difficulty in the analysis may be attributed to the way in which the author changes style to match the context of the expression and the voice of the speaker in various parts of the story. There are clues in the story that it is intended to be recited and the style of the speech changes to meet the dramatic context. In this section the speaker is describing the fury of the storm and the speech reflects that. The language shifts from a rather straightforward narrative to a construction that focuses more specifically upon particular elements of the narrative.

Cleft sentences with nominal topics

Cleft sentences are introduced on page 54 above in the discussion of line 12, 13. In that line there is a cleft sentence with a pronominal topic. Line 36, 37 is an example of a cleft sentence with a nominal topic. The nominal topic is placed first, preceeded by the particle , ***ı͗n,*** with the comment following as an adjectival expression. In this case the adjectival expression is formed with the participle shape of the verb. In English the cleft sentence usually takes the form of highlighting the topic with a simple copula statement and placing the comment in a relative clause.

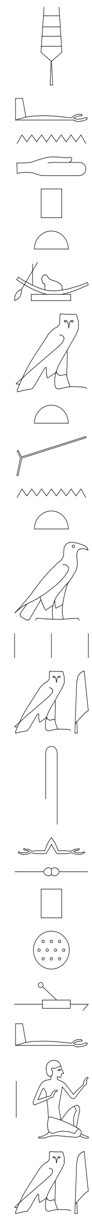
Analysis

The word  , *ḫt,* is the generic word for wood, stick or tree. When used to mean ‘mast’ is sometimes written with the mast determinative ,  but often the determinative is omitted. The prior line in the story speaks of eight cubit high waves. The following line reports the sinking of the ship and the loss of all other hands. This line must include the circumstance that saved the life of the sailor. It is reasonable to assume that the mast is the wooden object that saved the life of the sailor by breaking the force of the wave.

The final , *s*,is probably a defective writing for , *st*, the third person feminine singular dependent pronoun. However, Ivanov believes that the dependent pronoun, *s*(*i*), refers to the boat rather than to either the mast or to the wave and translates the line, “It was the mast which pierced through it (i.e. my boat) for me.”[36]

[36] Ivanov, p. 195.

Lines 37 - 39





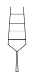
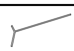
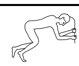
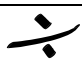
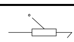
Transliteration

ꜥḥꜥ.n dpt m(w)t(.ti) ntyw im.s n sp wꜥ im

Translation

'The boat died and of those in it not one remained therein.'

Glyphs

		**P.** *ꜥḥꜥ*	Mast	P6
		Hieratic substitute for A13 and A14 and for other difficult to draw glyphs.		Z6
		**D.** Prisoner, rebel, enemy	Man with arms tied behind back	A13
		**D.** Enemy, die	Man bleeding from head	A14
		**L.** *spt*, 'threshing floor' **P.** *sp*	Circular threshing floor covered with grain	O50
		**L.** *wꜥ*, 'one' and derivatives	One-barbed harpoon	T21

Vocabulary

	*ꜥḥꜥ.n*	An auxiliary verb used in the formation of the compound tenses. The verb *ꜥḥꜥ* means 'arise,' 'stand,' 'stand by,' 'raise oneself.'
	*m(w)t*	die, death
	*ntyw*	Relative adjective, masculine plural.
	*spi*	remain

	*wꜥ*	one. ***wꜥ im nb*** ‘every one of them.’

Compound forms introduced by ***ꜥḥꜥ.n***

Whereas the auxiliary element , ***iw,*** refers the sentence to the present time of the speaker, the auxiliary , ***ꜥḥꜥ.n***, ‘stand up,’ ‘arise’ refers the sentence to past time with reference to the speaker. As in the case of forms with the auxiliary ***iw***, forms compounded with ***ꜥḥꜥ.n*** only occur in main clauses.

Originally these compounds may have been treated as two verbs with the same topic, such as ***ꜥḥꜥ.n sḏm.n.f***, 'he arose and heard.’ As the use developed the verb ***ꜥḥꜥ***, lost its literal meaning and functioned as a time marking auxiliary, typically being written without determinative. (Gardiner, §476) This is not unlike the colloquial verb formation in English 'I went and…'

Although ***ꜥḥꜥ.n*** can be compounded with a number of main verb patterns, its function as a past time marker is approximately the same in all of the combinations.

The ***ꜥḥꜥ.n sḏm.n.f*** form is the common past narrative pattern used frequently in *The Shipwrecked Sailor*. See particularly lines 45, 56, 83, 161 and 166.

The ***ꜥḥꜥ.n sḏm.f*** form is rare but seems to have the same meaning as the ***ꜥḥꜥ.n sḏm.n.f*** form. See line 76-77.

The ***ꜥḥꜥ.n.f ḥr sḏm*** (***ḥr*** +infinitive) form is also uncommon, and also seems to have the same meaning as the ***ꜥḥꜥ.n sḏm.n.f*** form. See line 170.

The ***ꜥḥꜥ.n.f sḏm***(***w***), stative, form is used with verbs of motion, lines 129-130 and 155, and also with intransitives, as in the present line and in lines 39-41.

The stative pattern, as is usual, focuses upon the state or condition of the topic as a result of the verbal action, rather than upon the verbal action itself. The ***ꜥḥꜥ.n.f*** + stative pattern is common with verbs of motion and with intransitive verbs. With these verbs the pattern has active voice. . With a transitive verb the form has passive meaning.

Orthography

The verb ***m***(***w***)***t***, ‘die,’ is normally written without the middle radical ***w***. The final radical of the word is , ***t***. The , ***ti***, of the second and third person endings in the Stative is commonly written , ***t***.. When two identical consonants come together in a word without a full vowel between them the consonant is normally written once. Thus , , ***mt***, ‘it died,’ is written for , ***m***(***w***)***t.ti***, ‘it died.’ When the stative ending , ***ti***, is written , ***t***, it precedes any determinatives in the word.

Relative adjectives

The relative adjective is an extension of the genitival adjective. Its masculine singular pattern, , , ***nty*** is formed by adding a ***y*** to the feminine singular genitival adjective, , , ***nt***, The relative adjective agrees with its antecedent, whether expressed or implied, in number and gender. .

	Singular	**Plural**
masculine	***nty***	***ntyw***
feminine	***ntt***	***ntt***

When the relative adjective has a specific antecedent, either expressed or implied it is translated as 'who,' 'which,' 'what,' or 'that.' When it has no specific antecedent it has the meaning 'everyone who,' or 'anyone who.'

Lines 39 - 41

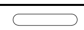
Transliteration

ꜥḥꜥ.n rdi.kwi r iw in wꜣw n Wꜣḏ-wr

Translation

‘I was cast (literally: placed) on an island by a wave of the sea.’

Glyph

		**L.** *iw*, ‘island’ **D.** Some foreign lands	Sandy tract of land	N18

Vocabulary

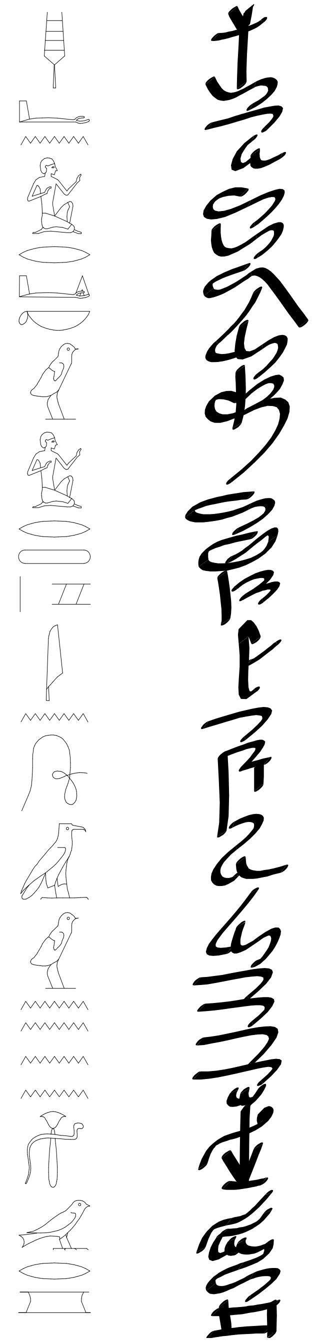
	*iw*	island
	*wꜣw*	wave

The ꜥḥꜥ.n.f + stative pattern with transitive verbs

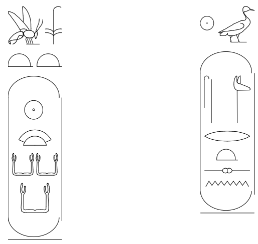
The relatively small number of examples of the *ꜥḥꜥ.n.f* + stative pattern with transitive verbs all occur with pronominal topics. The pattern has passive voice.

The agent of the passive

After a pattern of the verb with passive voice or meaning, the agent of the passive is introduced by the preposition. , *in*, ‘by.’

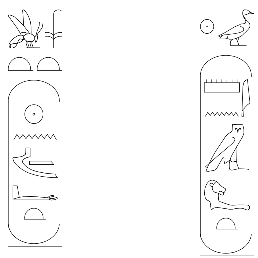


Middle Kingdom Lords of the Two Lands (continued)



Khakaura Senusret III, 1870 – 1831

In strong contrast to the reign of his predecessor, that of Senusret III is marked by military activity. He campaigned in Nubia in years 6, 8, 10 and 16 of his reign. The campaigns were particularly brutal. Many Nubian men were killed and women and children enslaved. Fields were burned and wells poisoned. The fortresses were reinforced and Nubians were prohibited from traveling north of the border. Senusret III also campaigned at least once into Canaan.

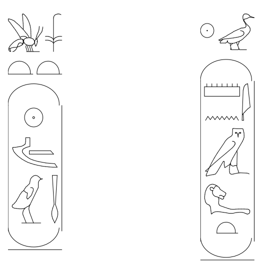


Nymaatra Amenemhat III, 1831 – 1786

The reign of Amenemhat III is generally regarded as the cultural apex of the Middle Kingdom. He consolidated his military position by enlarging existing fortresses. He reinforced his political position by constructing shrines and temples, including a large temple to Sobek at Crocodilopolis in the Faiyum.

Amenemhat III was particularly active in mining. The turquoise and copper mines at Serabit el-Khadim in the Sinai show almost constant activity. In addition quarries at Wadi Hammamat, Tura, Aswan and sites in Nubia were worked.

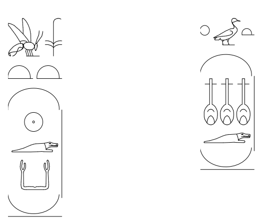
Extensive building work was subsidized by permitting a large number of Asiatics to settle in Egypt. This, combined with a series of low Nile floods may have contributed to the conditions that led to the Second Intermediate period.



Maakherura Amenemhat IV, 1786 – 1777

Given the long reign of Amenemhat III, Amenemhat IV is likely to be either an aged son or perhaps the grandson of Amenemhat III. Little is known of his reign and it may have been spent primarily in completing projects initiated by Amenemhat III.

Mining in the Sinai and trading in the Levant continued.



Sobekkara Sobekneferu, 1777 - 1773

The last ruler of the Twelfth Dynasty was most likely the widow of Amenemhat IV and, according to Manetho, his sister. She is included in the Turin Canon. Typically her titles are written in the grammatical feminine. Notice, for example, in the Nomen to the left, the ***t*** marks the expression as ***s3t rʿ,*** 'daughter of Ra.'

A severely damaged statue of Sobekneferu portrays her wearing the kilt typical of the king over a woman's shift.

Lines 41, 42



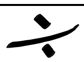
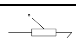
Transliteration

ir.n.i hrw 3 wꜥ.kwi ib.i m snw.i

Translation

‘I spent three days alone (literally: ‘I made three days, I being alone.’), my heart as my (only) companion.’ (literally: ‘my heart as my second.’)[37]

Glyphs

		**L.** *rꜥ*, ‘sun,’ ‘day,’ ‘Re’ the sun god, *hrw*, ‘day’ **D.** actions of the sun, notions of time	Sun	N5
		**L.** *wꜥ*, ‘one’ and derivatives	One-barbed harpoon	T21

Vocabulary

	*hrw*	day
	*ḫmt*	3
	*wꜥi*	be alone
	*ib*	heart
	*sn*	companion

Adverbial use of the stative

The stative is often used adverbially to indicate a circumstance attendant upon the action of the main verb.

[37] Gardiner, §26A

Lines 42 - 45

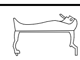
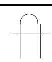
Transliteration

sḏr.kwỉ m-ẖnw n kꜣp n ḫt knỉ.n.ỉ šwyt

Translation

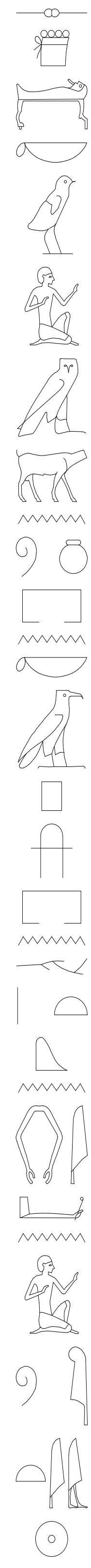
‘Resting in the shelter of a tree (literally: 'interior of a hut of wood'), I embraced the shade.’

Glyphs

		**D.** ***dmꜣ***, ‘bind together’ **P. *ḏr***	Basket of fruit	M36
		**D.** Lie, decease, corpse: ***sḏr***, ‘rest,’ lie down, spend the night’	Mummy lying on a bed	A55
		**D.** ***ḳnỉ***, ‘palanquin,’ by confusion with an older glyph, and thence for ***kꜣr***, ‘shrine,’ and ***kꜣp***, ‘hut’	Hobble for cattle	V19

Vocabulary

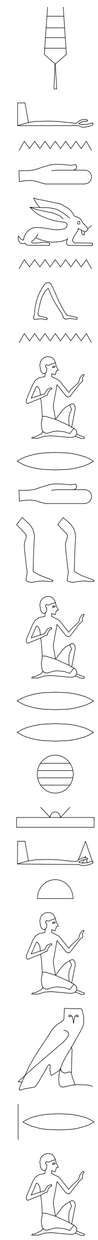
	***sḏr***	rest, lie down, spend the night, sleep.
	***ẖnw***	home, interior. ***m-ẖnw*** *is a compound preposition meaning ‘in the interior of.’*
	***kꜣp***	hut





	*ḳnỉ*	embrace
	*šwyt*	shade

Lines 45, 46





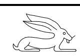
Transliteration

ꜥḥꜥ.n dwn.n.i rdw.i r rḫ dit.i m r.i

Translation

'I stretched out my legs to know (what) I could place in my mouth.'

Glyphs

		**P.** *wn*	Desert hare (*sḫʻ t*)	E34
		**L.** or **D.** *wꜥrt*, 'leg,' *rd*, 'foot,' *pd*, 'knee' **P.** *wꜥr*, *pds*, *gḥ* or *gḥs*	Leg	D56

Vocabulary

	*dwn*	stretch out
	*rdwy*	legs, feet
	*rḫ*	know, learn

The ꜥḥꜥ.n sḏm.n.f pattern of the verb

The *ꜥḥꜥ.n sḏm.n.f* pattern of the verb is used commonly for past narrative in main sentences. As with compound forms introduced by *iw*, Egyptian avoids two identical inflectional endings in a compound verb pattern.

Relative pattern

Relative forms are methods of transposing a *sḏm.f* or *sḏm.n.f* pattern into a relative clause. Participles refer to the topic of the main sentence as an antecedent and are often translated into English as relative clauses introduced by 'who' or 'which.' Relative forms refer to the object of the main sentence and often may be translated as relative clauses introduced by 'whom,' 'which' or 'what.'

Shape of the relative pattern

The relative pattern is similar to the *śḏm.f* and the *śḏm.n.f* forms with the addition that the relative pattern agrees with its antecedent in gender. If the antecedent is masculine the ending is 𓏲, *w*., This ending, however, is seldom written, particularly when the topic of the relative pattern is a pronoun. If the antecedent is feminine the ending is 𓏏, *t*. If the verb has a determinative the gender ending precedes the determinative.

Lines 47, 48

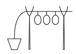
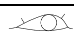
Transliteration

gm.n.i d3bw i3rrt im

Translation

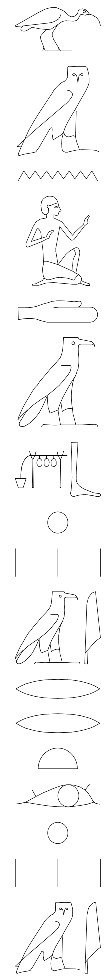
'I found figs and grapes there.'

Glyphs

		**L.** *gmt*, the *gmt* bird **P.** *gm*	Black Ibis	G28
		**D.** *i3rrt*, 'vine,' *irp*, 'wine'	Vine on props	M43
		**D.** Look, be wakeful	Eye with paint	D5
		**D.** sand, metal, mineral, medicaments, stuff that comes in small pieces	Grain of sand	N33

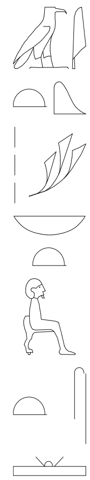
Vocabulary

	*gmi*	find
	*d3bw*	figs
	*i3rrt*	grapes





Line 48





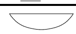
Transliteration

ỉ3kt nbt st

Translation

'Leeks were ruler there.'

Glyphs

		**D.** *ỉsw*, 'plant,' 'flower,' 'reeds,' *ḥnỉ*, 'rush' **P.D.** *ỉs* **P.** *ḥn*	Herb	M2
		**D.** Plurality	Three strokes	Z2
		**L.** *nbt*, 'basket' **P.** *nb*	Wickerwork basket	V30
		**L.** *šps̓ỉ*, 'be noble' **D.** Revered persons	Noble seated on a chair	A50

Vocabulary

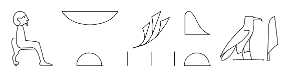
	*ỉ3kt*	leeks
	*nbt*	lord. *This word is feminine, with a final* **t***, or masculine depending upon the reference. It is feminine here to agree with the feminine noun 'leeks.'*
	*st*	there

Identity sentences

The pattern of direct juxtaposition of nouns or pronouns is used to indicate that the two items are identical. This pattern of predication is sometimes called tautological predication. The first noun is the topic and the second noun is the comment. This pattern is to be contrasted with the set membership nominal pattern discussed under line 20, 21 above. Identity sentences have specific reference and the comment is viewed as an inherent and timeless quality of the topic.

Identity sentence pattern:

substantive (topic) + substantive (comment)



i3kt nbt

'leeks were ruler'

Lines 49, 50

Transliteration

k3w im ḥnꜥ nkꜥwt
šspwt mi irt.s

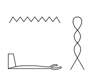
Translation

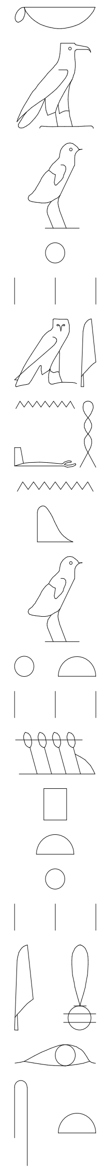
‘Sycamore figs were there together with notched Sycamore figs, cucumbers as what are cultivated.’

Vocabulary

	*k3w*	sycamore figs
	*nkꜥwt*	notched Sycamore figs. *This is a variant spelling which does not show the ꜥ.*
	*šspt*	cucumbers

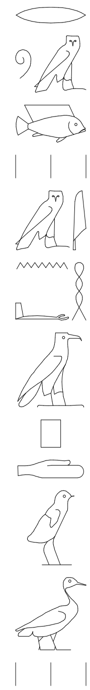
Coordination with ḥnꜥ

The preposition , , *ḥnꜥ*, ‘together with,’ can be used as a conjunction to coordinate nouns. It may often be translated ‘and.’





Lines 50, 51





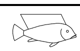
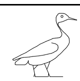
Transliteration

rmw ỉm ḥnꜥ ꜣpdw

Translation

‘Fish were there together with birds.’

Glyphs

		**L.** ***ỉnt***, ‘fish’ Tilapia nilotica **P.** ***ỉn***	Fish	K1
		**L.** *gb*, ‘goose’ **D.** many other kinds of geese and other fowl, many other words such as *ḥtm*, ‘perish,’ where the relationship to the glyph is not apparent. **P.** *gb*	White fronted goose	G38

Vocabulary

	*rmw*	fish
	*ꜣpdw*	birds, geese

Lines 51, 52



Transliteration

nn ntt nn st m ẖnw.f

Translation

'There was nothing that was not within it (literally: 'in its interior').

Vocabulary

	*Ntt*	who, which, what, that. Relative adjective, feminine singular and plural.

Relative adjective

The relative adjective, ***nty***, masculine singular, ***ntt***, feminine singular and plural and, ***ntyw***, masculine plural, is typically used with a defined antecedent. However, when the topic of the relative clause is identical with the antecedent it is not necessary to express the topic. When, as here, a negative word follows the relative adjective, a pronoun is inserted.

Lines 52, 53



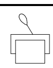
Transliteration

ʿḥʿ.n ss3.n.(i) wi rdi.n.i r t3 n wr ḥr ʿwy.i

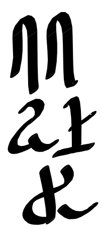
Translation

'I satisfied myself and I placed (some of it) on the ground because it was too much upon my hands.'

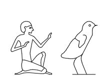
Glyph

		**L.** *s3*, ‘back’ **P.** *s3*	Back of a quiver	Aa17
			Dyn XII - XVIII form of Aa17	Aa18

Vocabulary

	*ss3i*	satisfy
	*wr*	be great *of size*, be much, be many *of quantity*.
	*ʿwy*	hands, arms. *Dual.*

First person singular topic and object

The , , *i*, first person singular suffix pronoun is typically not written before the reflexive dependent pronoun , , *wi*.

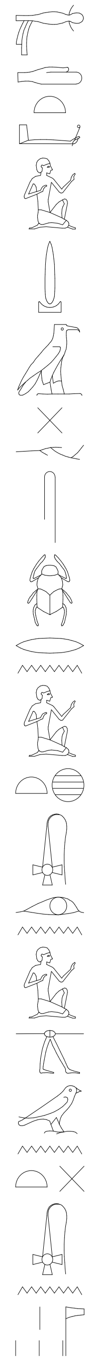
Verbal sequence in a multiple sentence

In a multiple sentence a particle or auxiliary word can govern two or more parallel verb forms. In this case the single *ʿḥʿ.n* at the beginning of the sentence governs both verbs, They are thus both *ʿḥʿ.n sḏm.n.f* forms.

Marked circumstantial clauses

A circumstantial clause may be introduced by a preposition or other word functioning as a conjunction. When the preposition  , ***n***, introduces such a circumstantial clause it indicates cause and can be translated 'for,' or 'because.'

Lines 54 - 56





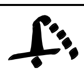
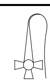
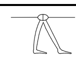
Transliteration

šdt.i ḏ3 sḫpr.n.i ḫt ir.n.i sb n sḏt n nṯrw

Translation

'Taking a fire drill, I made a fire and performed a perishing in the flame of the gods.'

Glyphs

		**D.** *wpi*, 'divide,' *ḥ3i*, 'damage,' *ḥsb*, 'recon,' *ḏ3i*, 'cross' **P.** *sḏ*, *sw3*, *sbn*, *wr*	Two sticks crossed	Z9
		**D.** *ḫt*, 'fire,' 'flame' and other words dealing with flame and heat	Brazier with flame rising from it	Q7
		**P.** *s*	Combination of O34 and D54. Used mainly in verbs of motion.	O35

Vocabulary

	*šdi*	take
	*ḏ3*	fire drill
	*sḫpr*	create, make, bring into being. *Causative of ḫpr.*
	*ḫt*	fire, flame
	*sbi*	perish. ***sb n sḏt,*** 'a perishing in the flame,' or ***sb n sḏt n nṯrw***, *'a perishing*

		in the flame of the gods,' is a sacrifice.
	*šḏt*	flame
	*Nṯrw*	gods.

Analysis

Gardiner cites the pattern ***šdt.ỉ***, from ***šdỉ***, 'take,' in this sentence as either one of the few examples of the narrative use of the ***śḏmt.f*** or as the narrative use of an infinitive with the agent being written as a suffix pronoun rather than being introduced by ***ỉn***, 'by.' Gardiner suggests treating the pattern as a "virtual clause of time."[38]

[38] Gardiner, §406

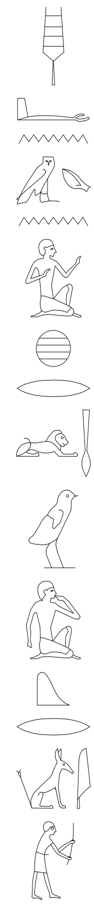
Lines 56, 57

Transliteration

ꜥḥꜥ.n sḏm.n.i ḫrw ḳri

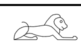
Translation

'I heard the voice of a storm.'





Glyphs

		**L.** *ḥpt*, 'oar' **P.D.** *ḥpt*, 'course' **P.** *ḫrw*	Oar. Also used in horizontal position	P8
		**L.** *rw*, 'lion' **P.** *rw*	Recumbent lion	E23

Vocabulary

	*ḫrw*	voice, noise.
	*ḳri*	storm

Lines 57 - 59

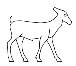
Transliteration

ỉb.kwỉ w3w pw n w3ḏ-wr

Translation

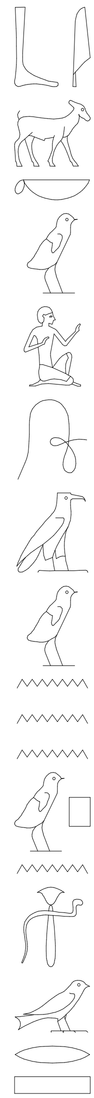
'I thought that it was a wave of the sea.’

Glyph

		**L.** *ỉb*, ‘kid’ **P.** *ỉb*	Kid	E8

Vocabulary

	*ỉb*	think





Lines 59, 60

Transliteration

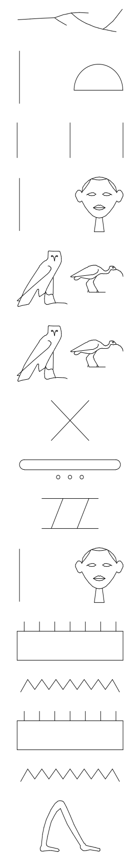
ẖtw ḥr gmgm tȝ ḥr mnmn

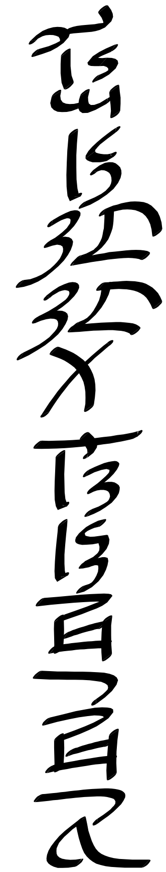
Translation

'Trees broke and the earth shook.'

Vocabulary

	*gmgm*	break, smash, tear up
	*mnmn*	shake





Lines 60 - 62

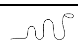
Transliteration

kfỉ.n.ỉ ḥr.ỉ gm.n.ỉ ḥfꜣw pw ỉw.f m ỉỉt

Translation

'I uncovered my face and found that it was a snake that was coming.'

Glyph

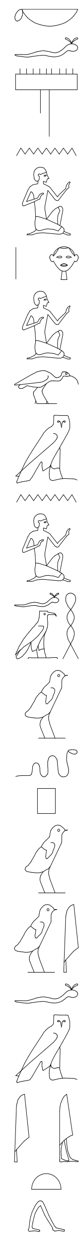
		**L.** or **D.** *ḥfꜣw*, 'snake'	Snake	I14

Vocabulary

	*kfỉ*	uncover
	*ḥfꜣw*	snake

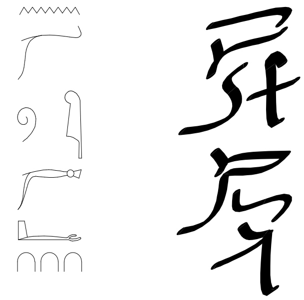
***m* + the infinitive**

Sometimes ***m*** will be used with verbs of motion in the same way that ***ḥr*** is used with the infinitive, that is the pattern focuses upon the movement itself. See line 6 above.





Lines 62, 63



Transliteration

ny-sw mḥ mꜥbꜣ

Translation

'He was thirty cubits long.' (literally: 'To him were thirty cubits.')

Glyph

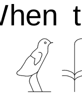
		**L.** ***ns***, 'tongue' **D.** ***dpt***, 'taste' **P.** ***ns*** Used also as a variant writing of ***imy-r***, 'superintendent,' literally: 'one who is in the mouth'	Tongue	F20

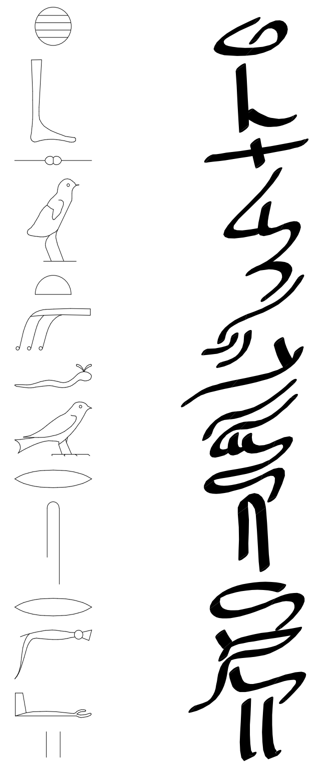
Vocabulary

	*mꜥbꜣ*	30

Possession

Egyptian expresses possession by the use of the preposition  , ***n***, 'to' and with the genitival adjective  , ***n***(***y***). The preposition is used with nouns and with pronouns that are not the topics of the sentence.

When the topic is a pronoun the genitival adjective is used as an adjectival comment and the dependent pattern of the pronoun is used as the topic. When the genitival adjective, ***n***, is combined with the third person masculine singular. , , ***sw***, the biliteral sign , , ***ns***, is regularly inserted between them



Lines 63, 64

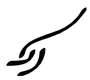
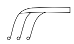
Transliteration

ḫbswt.f wr.s(y) r mḥsnw

Translation

'His beard, it was greater than two cubits long.'

Glyph

		**L.** or **D.** Hair: *ḫbswt*, 'beard' **D.** Complexion, color, widow, mourn, lack	Hair	D3

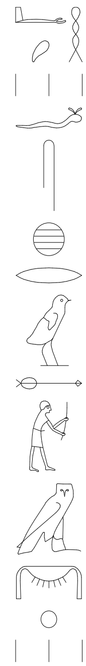
Vocabulary

	*ḫbswt*	beard

Adjectival sentences with anticipatory emphasis

In a sentence with an adjectival comment the usual construction is adjective + noun or dependent pronoun. However, a nominal topic may be placed at the beginning of the sentence in anticipatory emphasis. In this case a pronoun will be placed in the expected location of the noun. Here the third person feminine singular pattern, , *sy*, is used, with only the , *s*, being written.

Lines 64, 65





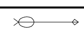
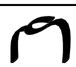
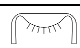
Transliteration

ḥꜥ.f sẖrw m nbw

Translation

'His body was overlaid with gold.'

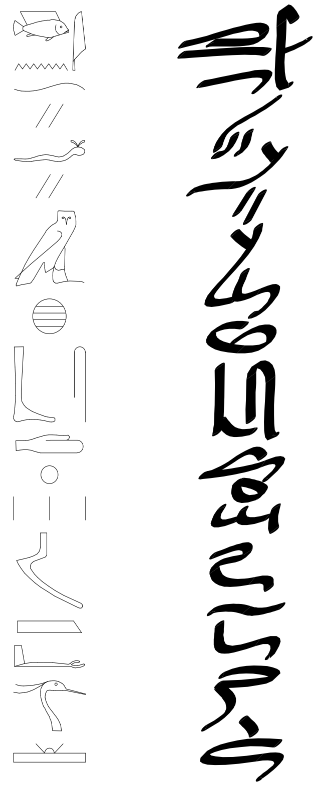
Glyphs

		**D.** Meat, limbs, parts of the body. Used as an abbreviation for parts of the body	Piece of flesh	F51
		**L.** or **D.** *ꜥḥꜣ*, *ꜥḥꜣw*, *šsr*, 'arrow' **P.** or **P.D.** *sẖr*	Arrow	T11
		**L.** *nbw*, 'gold' **D.** precious metals	Collar of beads	S12

Vocabulary

	*ḥꜥ*	body, flesh
	*sẖr*	overlay, brush over. *The scribe has erroneously used ẖ in place of* ***ẖ.***
	*nbw*	gold

Lines 65, 66



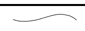
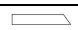
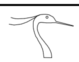
Transliteration

ỉn(ḥ).fy m ḫsbd m3ʿ

Translation

'His eyebrows were true lapis lazuli.'

Glyphs

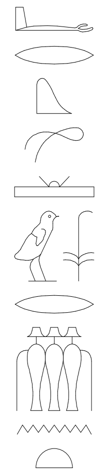
		**D.** Eyebrow	Eyebrow	D13
		**P.** *m3ʿ*	Platform, pedestal (?)	Aa11
		**P.D.** *m3ʿ*, 'real'	Head of a crested bird	H2

Vocabulary

	*ỉn(ḥ)*	eyebrows. *The scribe has not represented the ḥ.*
	*ḫsbd*	lapis lazuli. *Probably an error for the more common writing ḫsbḏ.*
	*m3ʿ*	real, true

The suffix pronouns before dual nouns

Before nouns in the dual, the first person singular pronoun is sometimes preceded by , *y*, and the second and third person masculine singular and the third person feminine singular sometimes have a , *y*, added.





Line 66

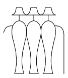
Transliteration

ʿrḳ sw r ḫnt

Translation

'He was bent up in front.'

Glyphs

		**D.** *ʿrḳ*, 'bind on,' *fḫ*, 'loose' **P.D.** *ʿrḳ*, *fḫ*	Band of string or linen	V12
		**L.** *ḫnt*, 'set of water jars' **P.** *ḫnt*	Three water jars bound together	W17

Vocabulary

	*ʿrḳ*	bent, wise
	*ḫnt*	front, beforehand

Lines 67, 68

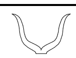
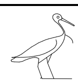
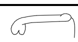
Transliteration

ỉw wp.n.f r.f r.ỉ ỉw.ỉ ḥr ẖt.ỉ m bꜣḥ.f

Translation

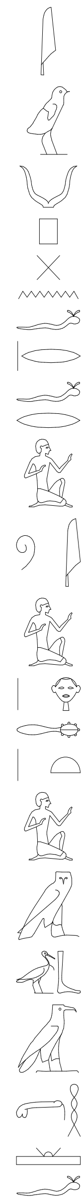
'He opened his mouth to me while I was on my belly in his presence.'

Glyphs

		**L.** *wpt*, 'brow' **P.** *wp*	Horns of an ox	F13
		**L.** *bꜣ*, 'soul' **P.** *bꜣ*	Jabiru	G29
		**L.** or **D.** Phallus, urinate, beget: *nꜣḥ*, 'in front of'	Phallus with fluid coming from it	D53

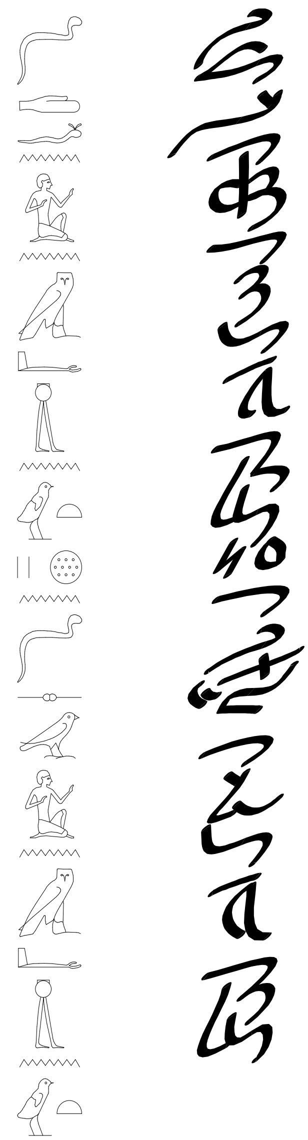
Vocabulary

	*wpi*	open, divide, judge
	*ẖt*	belly
	*bꜣḥ*	presence, front, in front of…





Lines 69, 70



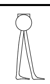
Transliteration

ḏd.f n.i n-m in tw sp sn nḏs n-m in tw

Translation

'He said to me, "Who brought you?" (repeat twice), "commoner? Who brought you?"'

Glyph

			Combination of W24 and D54. Used in *ini*, 'bring'	W25

Vocabulary

	*n-m*	who?.
	*ini*	bring, place
	*tw*	you, yourself. 2ms dependent pronoun for *ṯw*
	*sp-sn*	two times
	*nḏs*	commoner

Direct speech

Speech is usually introduced directly without any introductory marker other than the *sḏm.f* pattern of [glyph], [glyph], *ḏd*, 'say,' 'speak.'

Interrogative

A sentence can be transformed from a statement to a question by introducing the sentence with the particle [glyph], *in*.

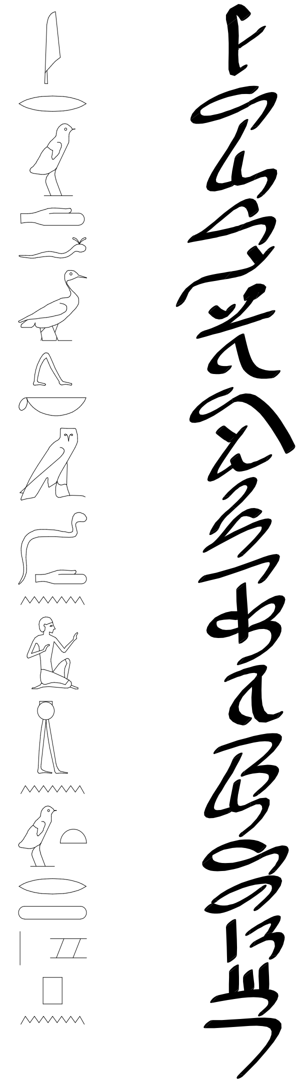
[glyph], [glyph], *m*, is an interrogative word which means 'who,' 'which,' or 'what.' The arm is originally the hieroglyph holding something, [glyph], D37, or [glyph], D39. These signs are always written as the simple forearm, D36, in hieratic. Even in hieroglyphic writing this word is often

written with the simple forearm. The word combines with the interrogative particle , ***ỉn***, to pattern either , ***n-m*** or , ***ỉn-m***.

Repeat

This expression , ***sp-sn***, 'two times' is an instruction to the reader that the preceding phrase should be repeated the two times. This suggests that the scribe expected that the story would be read aloud to an audience.

Lines 70 - 73 (If…)



Transliteration

ỉr wdf.k m ḏd n.ỉ ỉn tw r ỉw pn

Translation

'If you delay telling me (or 'fail to tell me') who brought you to this island.'

Vocabulary

	***ỉr***	if
	***wdf***	delay
	***pn***	this. *Masculine singular demonstrative pronoun.*

Conditional sentences

An if…then construction in Egyptian is introduced by the preposition , ***r***, 'to,' 'as to,' 'concerning.' When it occurs at the beginning of a sentence it takes the pattern , ***ỉr***.

Demonstrative adjectives

The demonstrative pronoun agrees with the noun it governs in gender and number. The singular forms follow the governed noun as one would expect. The plural forms which begin with ***n*** precede the governed noun and are linked to it with the genitival adjective  , ***n***.

Lines 70 - 73 (then…)

Transliteration

rdi͗.i rḫ.k tw i͗w.k m ss ḫpr.t(i͗) m nty n m3.t(w).f

Translation

'I will cause you to know yourself, you being as ashes, having become as one who is not seen.'

Vocabulary

	*ss*	ashes
	*nty*	who, which, what, that. *Relative adjective, masculine singular..*



Lines 73 - 75

Transliteration

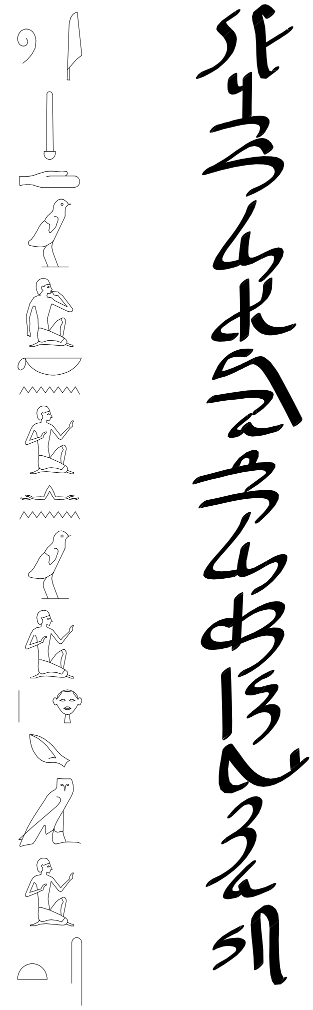
iw mdw.k n.i nn wi ḥr sḏm.i st

Translation

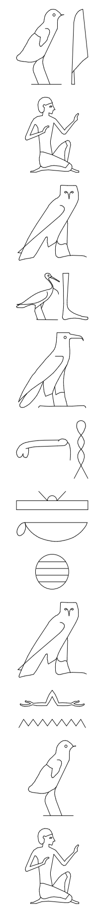
'You are speaking to me, but I do not hear it.’

Dialogue

In dialogue, speeches often follow one another with no indication of a change of speaker.



Lines 75, 76





Transliteration

ỉw.ỉ m bꜣḥ.k ḫm.n.(ỉ) wỉ

Translation

'I am in your presence but I am ignorant of myself.'

Vocabulary

	*bꜣḥ*	presence, front, in front of…
	*ḫm*	be ignorant, not know

Adverbial sentences with pronominal topics

If the topic of the adverbial sentence is a pronoun, the sentence is introduced by the word ***ỉw*** to which is attached the appropriate suffix pronoun.

Adverbial sentence pattern:

ỉw **+ suffix pronoun + adverbial phrase**

ỉw.ỉ m bꜣḥ.k

'I am in your presence'

Lines 76 - 78

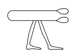
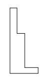
Transliteration

ꜥḥꜥ.n rdi.f wi m r.f iṯi.f wi r st.f n snḏm

Translation

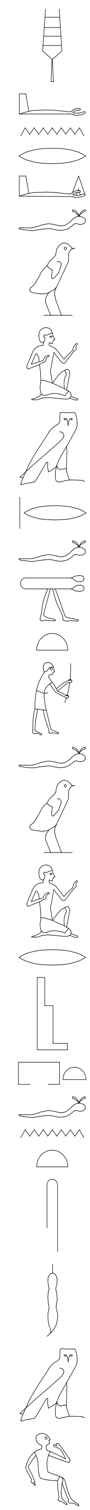
'He placed me in his mouth and took me to his dwelling.' (literally: 'place of happiness')

Glyphs

		Used in ***iṯi***, 'take,' 'seize'	V13 D54	V15
		**L.** ***st***, 'seat' **D.** all kinds of seats **P.** ***st*** in ***m3st***, 'lap'; ***ws*** in ***wsir***, 'Osiris'; ***3s*** in ***3st***, 'Isis'; ***ḥtm*** in ***ḥtm***, 'perish'	Seat	Q1
		**P.** ***nḏm***, 'sweet' and related words	Pod from a sweet-smelling tree	M29

Vocabulary

	***iṯi***	take, take away
	***st***	place
	***snḏm***	happiness. ***št nt snḏm**, one's 'place of happiness' is one's 'dwelling.'*





The ꜥḥꜥ.n sḏm.f pattern of the verb

The ***ꜥḥꜥ.n sḏm.f*** pattern is uncommon but seems to have the same meaning as the ***ꜥḥꜥ.n sḏm.n.f*** pattern.

The pattern of iṯi

The verb ***iṯi*** is written in some instances with a , ***t***, and is some without. In line 80 following the verb is written with two ***t***'s in a syntactic context which where the pattern is clearly an

infinitive. This would confirm that the instance here in line is not an infinitive. It is rather another *ꜥḥꜥ.n śḏm.f* pattern. In a multiple sentence it is not necessary to repeat the auxiliary with subsequent verb forms.

Lines 78, 79

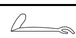
Transliteration

wꜣḥ.f wi nn dmit.i

Translation

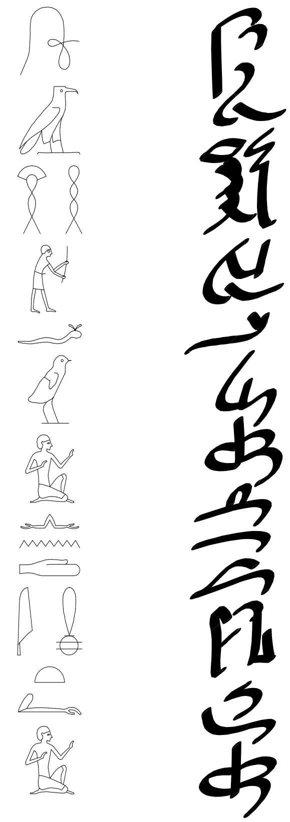
'He set me down untouched.'

Glyphs

		**P.** *sk*, *wꜣḥ*	Swab made from a hank of fiber	V29
		**L.** and **D.** Arm, shoulder **D.** Movements of the arms: *ẖꜣm*, ‘bend in respect’ **P.** *ni*	Arm with palm down	D41

Vocabulary

	*wꜣḥ*	set down, lay down, set aside.
	*dmi*	touch.



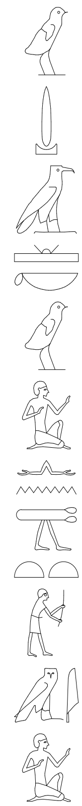
The infinitive after the negative word nn

The infinitive following , *nn*, indicates the non-occurrence of the verbal action.

Orthography

The word , *dmit,* is clearly from the syntax an infinitive and one would expect the apparent weak verb *dmi* to have a feminine infinitive and not to represent the , *i*. The sign  originally had the phonetic value *mr*. It was later used to represent the phonetic value *mi*. It may be that this orthography serves to remind one of the correct reading.

Lines 79, 80





Transliteration

wḏꜣ.kwỉ nn ỉṯỉt ỉm.ỉ

Translation

'I was uninjured; nothing was taken from me.'

Lines 81, 82

Transliteration

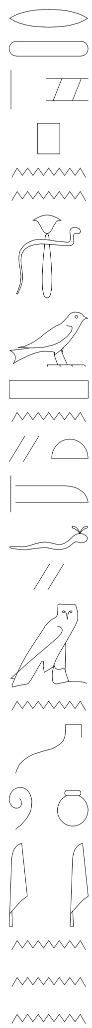
i̓w wp.n.f r.f r.i i̓w.i ḥr ẖt.i m b3ḥ.f

Translation

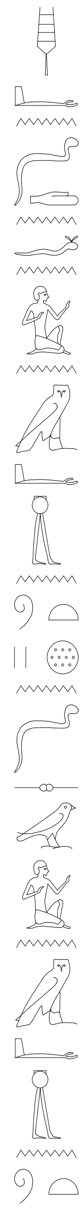
'He opened his mouth to me while I was on my belly in his presence.’



Lines 83 - 86









Transliteration

ʿḥʿ.n ḏd.n.f n.ỉ n-m ỉn tw sp sn nḏs n-m ỉn tw
r ỉw pn n wꜣḏ-wr nty gs(wy).fy m nw

Translation

'He said to me, “Who has brought you” (repeat twice), “commoner”. “Who has brought you

to this island in the sea whose sides are in the water?”'

Vocabulary

	*gs*	sides
	*nwy*	water

Suffix pronouns with inherently dual nouns

While , , *gs*, ‘sides’ is a singular pattern of the noun, it is inherently dual, and thus commonly the suffix pronoun will have , *y*.

Lines 86 - 88

Transliteration

ꜥḥꜥ.n wšb.n.i n.f st ꜥwy.i ḫ3m(w) m b3ḥ.f

Translation

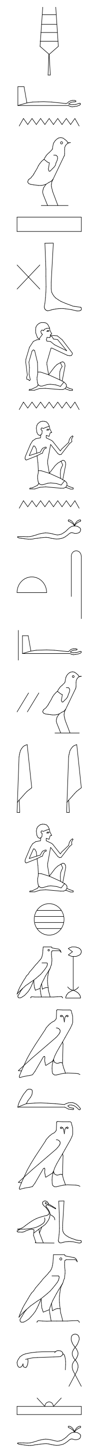
'I answered him this, my arms bent in respect in his presence.'

Glyph

		**L.** *ḫ3*, 'lotus leaf' **P.** *ḫ3*	Lotus leaf, stalk and rhizome	M12

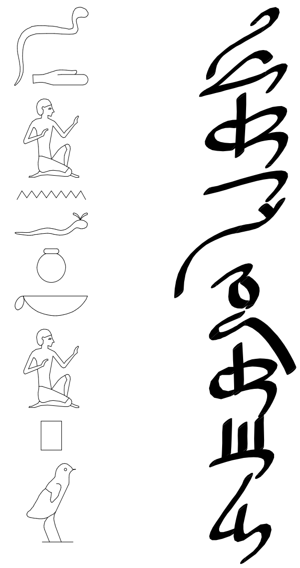
Vocabulary

	*ḫ3m*	bend in respect





Lines 88 - 107



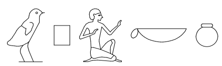
Transliteration

ḏd.i n.f ink pw

Translation

'I said to him, "It was I."'

Introducing narrative

The phrase , , ***ink pw***, ‘It was I,’ is often used at the beginning of a first person narrative or in introduction to the response to a question. It is followed by a complete sentence.

Lines 89 - 110

The tale told to the snake

Lines 89 through the beginning of 110 are almost identical to lines 24 through 41. There is an occasional difference in spelling, in choice of a synonym, or an additional word. New material is added in lines 99 through 101 and in line 108. Notes and vocabulary follow only for the new and revised material. Refer to the notes and vocabulary above for the repeated portions of the tale.

Vocabulary, line 90

	*wpwt*	business, mission

Vocabulary, line 94

	*stp*	choicest

Vocabulary, line 108

	*ḥr-ḫw*	except, beside. A preposition compounded of ***ḥr***, 'to,' 'upon,' and ***ḫw***, 'unique.'

Lines 99, 100

wꜥ im nb mꜥkꜣ ib.f nḫt ꜥ.f r sn.nw.f

Translation

'Every one of them, his heart was braver, his arm stronger, than his companions.'

Vocabulary

	*wꜥ*	one. ***wꜥ im nb*** 'every one of them.'
	*nḫt*	strong

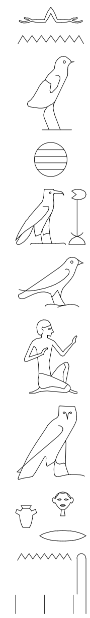


Lines 100, 101

nn wḫꜣ m-ḥr-ỉb.sn

Translation

'There were no fools among them.'

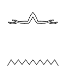




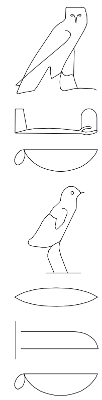
Vocabulary

	***wḫꜣ***	fool, incompetent or ignorant person. A noun based on the verb, ***wḫꜣ***, 'be foolish,' 'act stupidly.'
	***m-ḥr-ỉb***	among, Compound preposition.

Non-existence

Just as , , ***nn***, with the infinitive expresses the non-occurrence of the verbal action, so also, ***nn*** before a noun indicates the non-existence of that person or thing.

Line 108





Transliteration

mk wi r-gs.k

Translation

'Behold, I am at your side.'

The dependent pronoun as topic following certain particles

After certain particles, including , ***mk***, 'behold,' , ***nn***, 'not' and the relative adjectives , ***nty***, and , ***ntt***, the dependent pronoun is used to represent the pronominal topic of the sentence.

Line 111



Transliteration

ḏd.in.f n.i m snḏ m sp sn nḏs

Translation

‘He said to me, “Do not fear, do not fear, do not, (two times), commoner.”’

Glyph

		**D.** *wšw*, ‘wring neck of (birds).’ **P.** *snḏ*, ‘fear’ and its derivatives for unknown reason.	Trussed goose or duck	G54

Vocabulary

	*m*	do not. Imperative mood of the negative verb *imi*. The negative imperative is formed by the imperative of *imi* followed by the negatival complement pattern of the verb.
	*snḏ*	fear

Negative verbs

Egyptian uses the negative particles , *n*, and , *nn*, to negate the nexus of a sentence, the relationship between the topic and comment of a main sentence. It uses infinitive verbs to negate a particular word or expression within a sentence.

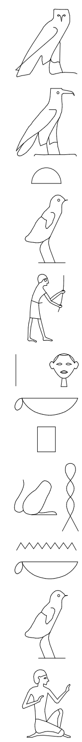
There are two negative verbs in Egyptian, *tm*, which is not found in *The Shipwrecked Sailor*, and *imi*, which is found only in its imperative pattern , *m*.

The negative imperative pattern

The negative imperative pattern is formed with , *m*, the imperative of the negative verb, *imi*, followed by a special pattern of the verb called the negatival complement which is only used in this situation.

The characteristic of the negatival complement is the ending , *w*, which, however, is seldom written.

Lines 112, 113





Transliteration

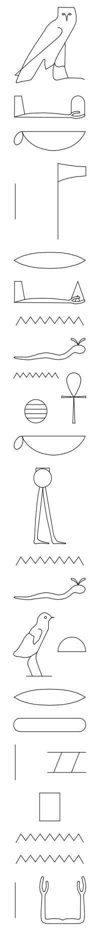
m ꜣtw ḥr.k pḥ.n.k wi

Translation

'Don't whiten your face since you have reached me.'

Vocabulary

	*ꜣtw*	blanch, whiten. The negatival complement of the verb *ꜣyt*.





Lines 113, 114

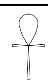
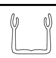
Transliteration

mk nṯr rdi.n.f ꜥnḥ.k in.n.f tw r iw pn n kꜣ,

Translation

'Behold, god caused you to live; he brought you to this island of *ka*.'

Glyphs

		**L.** *ꜥnḫ*, 'sandal strap' **P.** *ꜥnḫ* Abbreviation for, *ꜥnḫ*, 'live,' in the formula , ***ꜥnḫ wḏꜣ snb***, 'may he live, be prosperous, be healthy.'	Sandal strap	S34
		**L.** The Ka (*kꜣ*) **P.** *kꜣ*	Uplifted arms	D28

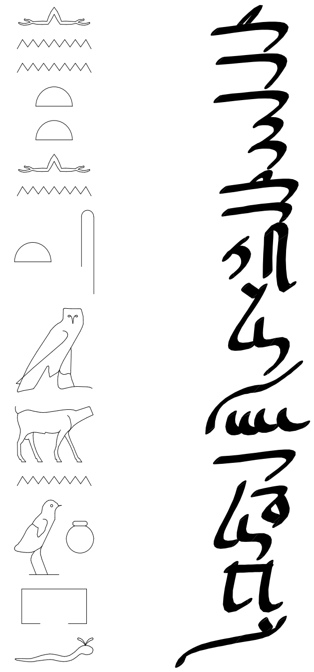
Vocabulary

	*nṯr*	god
	*ꜥnḫ*	live
	*kꜣ*	ka.

The kꜣ

In Egyptian religion the ka is the transcendent part of a person which leaves him at the time of death, travels to the West, where it was met by its double, the heavenly ka. Afterwards the ka dwelt beside the mummy in the tomb, called the 'house of the ka.' The meaning of the expression ***iw pn n kꜣ***, 'this island of ka' is not clear.

Line 115



Transliteration

nn ntt nn st m-ẖnw.f

Translation

'There is nothing that is not within it.'

Vocabulary

	***ẖnw***	home, interior. ***m-ẖnw*** is a compound preposition meaning ‘in the interior of,’ ‘within.’

Topic and antecedent of a relative clause

When the topic of the relative clause is identical with the antecedent, it is not expressed. However, when, as in this case, a negative word follows the relative adjective, a pronoun is inserted. Following the negative particle , the dependent pattern of the pronoun is used.

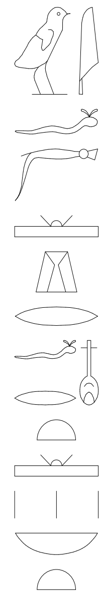
Line 116

Transliteration

ỉw.f mḥ ḫr nfrt nbt

Translation

'It is filled with all good things.'





Glyph

		**P.** *nfr*	Heart and windpipe	F35

Vocabulary

	*mḥ*	fill, be full.
	*ḫr*	with
	*nfrwt*	good things. *Feminine plural noun based upon the adjective **nfr**, 'good.'*

Lines 117 - 119

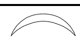
Transliteration

mk tw r ỉrt ꜣbd ḥr ꜣbd r kmt.k ꜣbd fdw m-ẖnw n ỉw pn

Translation

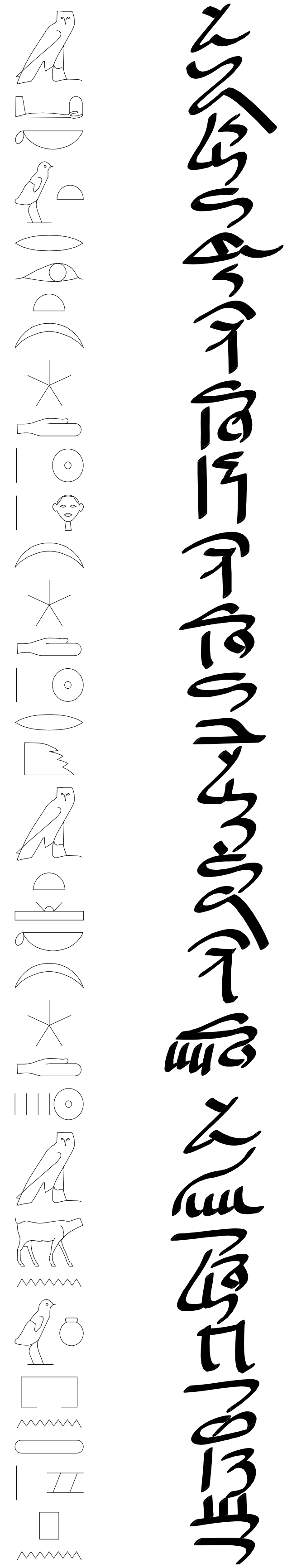
'Behold you shall do month upon month until you complete four months in residence on this island.'

Glyph

		**L.** *ỉꜥḥ*, 'moon'	Crescent moon	N11

Vocabulary

	*ꜣbd*	month
	*kmt*	complete, total. *Infinitive of the verb km 'complete,' 'total.'*



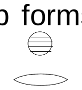
Line 119 - 121

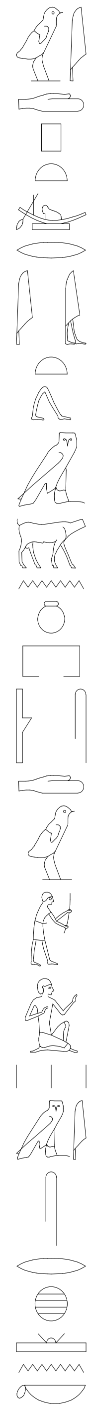
Transliteration

ỉw dpt r ỉỉt m-ẖnw sḳdw ỉm.s rḫ(w).n.k

Translation

'A ship will come from home with sailors in it whom you know.'

The compound patterns using verb forms following prepositions indicate a progressive action. Both  , *ḥr* , with the transitive verbs and  , *m* , with the intransitive verbs imply a past action with reference to the present of the speaker, , *r* , implies a future action.





Line 122, 123

Transliteration

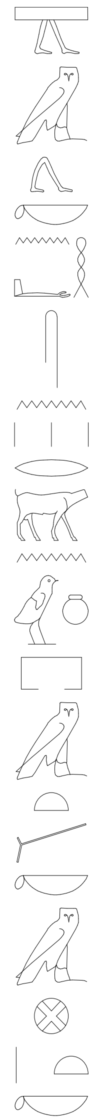
šm.k ḥnꜥ.sn r ẖnw mt.k m niwt.k

Translation

'You will go home with them; you will die in your city.'

Vocabulary

	*niwt*	town, city





Line 124



Transliteration

rš.wy sḏd dpt.n.f sn ḫt mr

Translation

'How happy is he who tells what he has tasted, a painful thing having passed by.'

Glyphs

		**L.** Nose **D.** Nostril, smell, joy: ***rš***,' ***sn***, 'kiss,' **P.** ***ḫnt***	Nose, eye and cheek	D19
		**P.** ***ꜣb, mr***	Chisel	U23

Vocabulary

	***rš***	happy
	***wi***	How! *Admirative particle, attached as a suffix to an adjectival form*
	***dp***	taste
	***ḫt***	thing, anything, something, property..
	***mr***	painful

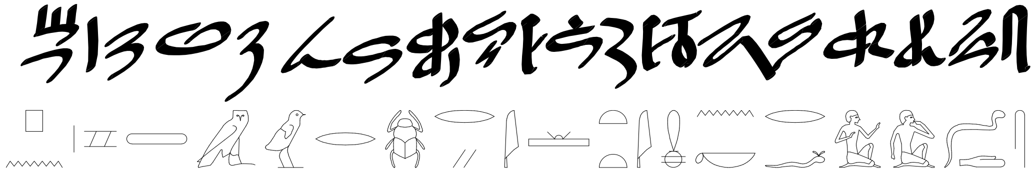
The participle as the comment of an adjectival sentence

When the participle is the comment of an adjectival sentence the construction follows the pattern expected for adjectival sentences. The participle comment is placed first and the topic, if a pronoun, is in the dependent form.

The gender of ḫt, 'thing,' 'anything'

*For purposes of agreement **ḫt** is treated as feminine when it means 'things' or 'property,' but most often is treated as masculine when it means 'something' or 'anything.'*

Line 125



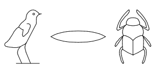
Transliteration

sḏd.i rf n.k mitt iry ḫprw m iw pn

Translation

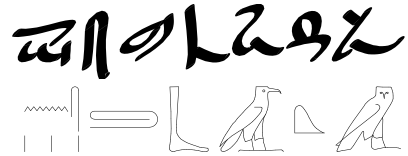
'Let me tell you the like thereof that happened on this island.'

Gender marker of the neuter

In Middle Egyptian the feminine gender marker is used for the neuter gender; in Late Egyptian it is the masculine that is used. In this sentence, however, one finds the masculine , , *ḫprw*, 'that happened.'

Line 126, 127





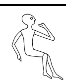
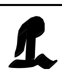
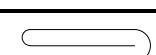
Transliteration

wn.n.ỉ ỉm.f ḥnꜤ snw.ỉ ẖrdw m-ḳ3b.sn

Translation

'I was on it with my siblings, and children were in the midst of them.'

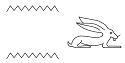
Glyphs

		**L.** *ẖrd*, 'child' **D.** Child, nobleman	Child sitting on lap, hand to mouth	A17
 		**L.** or **D.** Woman **D.** Female occupations, relationships, personal names, first person singular pronoun: ***snt***, 'sister'	Seated woman	B1
		**L.** *ḳ3b*, 'intestine,' ***m-ḳ3b***, 'in the midst of' (literally: 'in the guts of')	Intestine	F46

Vocabulary

	*wnn*	be, exist.
	*snw*	siblings, companions
	*ẖrdw*	Children
	*m-ḳ3b*	in the midst of. *Compound preposition*

Existential sentences

The verb , , ***wnn***, ‘be,’ ‘exist,’ is used to express existence. The geminating pattern seems to be used to emphasize duration. The non-geminating pattern places does not emphasize duration and tends to be used to refer to a past event.

Lines 127 - 129





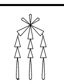
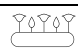
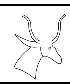
Transliteration

km.n.n ḥfȝw 75 msw.i ḥnᶜ snw.i
nn sḫȝ.i n.k sȝt ktt int n.i m šsȝ

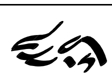
Translation

'We totaled seventy-five snakes, my children together with my siblings;
I will not mention to you a little daughter whom I had obtained by prayer.'

Glyphs

		**L.** *mst*, 'foxskin apron' **P.** *ms*	Apron made of foxes skins	F31
		**L.** *šȝ*, 'pool,' 'meadow' **P.** *šȝ*	Pool with lotus flowers	M8
		**P.** *šsȝ*	Head of a bubalis	F5

Vocabulary

	*km*	total, complete. *Verb.*
	*sfḫ(yw)*	70
	*diw*	5
	*msw*	children
	*sḫȝ*	mention
	*sȝt*	daughter
	*ktt*	little girl

	*sš3*	prayer

The nn śḏm.f pattern

The ***nn śḏm.f*** pattern is used to negate future events.

Metathesis in the phonetic determinative

The bubalis is a large antelope which lives in northern Africa. The word for bubalis in Egyptian is *šs3w*. Hence the glyph  is used as a phonetic determinative for *šs3*. However, it is also often used incorrectly as a phonetic determinative for *sš3*.

Lines 129 - 130



Transliteration

ꜥḥꜥ.n sbꜣ hꜣw pri͗.n nꜣ m ḫt m ꜥ.f

Translation

'A star having fallen, those went up in flame together with it.'

Vocabulary

	*sbꜣ*	star
	*nꜣ*	those
	*m-ꜥ*	together with, in the possession of, in the charge of, from, through *This is a compound preposition created by combining the preposition **m** with the hand glyph. Literally: 'in the hand of'*

The ꜥḥꜥ.n + stative pattern

The stative pattern as is usual focuses upon the state or condition of the topic as a result of the verbal action, rather than upon the verbal action itself. The ***ꜥḥꜥ.n.f*** + stative pattern is common with verbs of motion and with intransitive verbs. With these verbs the pattern has active voice.

Lines 130, 131



Transliteration

ḫpr.n rs nn wỉ ḥnꜥ ꜣm.ny

Translation

'It happened that I was not with them when they burned.'

Impersonal use of the śḏm.n.f pattern

The ***śḏm.n.f*** pattern can be used impersonally and in this case no topic is expressed. , ***ḫpr.n*** ‘it happened,’ is such a pattern.

The pattern of , ꜣm.ny, ‘when they burned’

This pattern is most likely a ***śḏm.f*** pattern with the topic not expressed.[39] It would then be the introductory verb in an unmarked circumstantial clause.

Vocabulary

	***rs***	The enclitic particle formed of the preposition ***r*** combined in this case with the third person singular suffix pronoun. The particle adds emphasis to a pattern
	***ḥnꜥ***	therewith. The preposition ***ḥnꜥ***, ‘together with,’ ‘and,’ can function as an adverb.
	***ꜣm***	burn

[39] Gardiner, §486

Line 131



Transliteration

nn wỉ m-ḥr(*y*)*-ỉb.sn*

Translation

'I was not among them.’

Line 131, 132



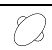
Transliteration

ꜥḥꜥ.n.i mt.kwi n.sn gm.n.i st m ẖꜣyt wꜥt

Translation

'I had died to them when I found them as corpses all together.'

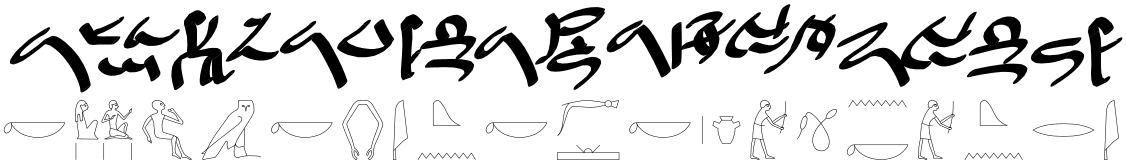
Glyphs

		**L.** *ẖꜣt*, ‘oxyrhynchos fish’ **P.** *ẖꜣ*	Oxyrhynchos fish	K4
		**D.** *wẖd*, ‘suffer,’ *wbnw*, ‘wound,’ *sfw*, ‘swell,’ *jdꜣ*, ‘be fat’ **L.** or **D.** *wt*, ‘bandage,’ ‘embalmer’ **D.** *sty*, ‘perfume,’ *mꜣt*, ‘granite,’ *ꜥs≠*, ‘cedar,’ *ḥsb*, ‘reckon’ **P.** *wḥꜣ*	Pustule or gland (?)	Aa2

Vocabulary

	*ẖꜣyt*	corpses
	*wꜥt*	all one, *therefore* all together.

Line 132 - 134





Transliteration

ỉr ḳn.n.k dꜣr ỉb.k mḥ.k ḳnỉ.k m ẖrdw.k
sn.k ḥmt.k mꜣ.k pr.k

Translation

'If you are strong, subduing your heart, you will fill your embraces with your children
you will kiss your wife, you will see your house.'

Glyphs

		**L.** *rwḏ*, 'string,' 'bow-string' **D.** *dꜣr*, 'subdue'	Bow-string	T12

Vocabulary

	*ḳn*	be strong
	*dꜣr*	subdue
	*ḳnỉ*	embrace
	*ẖrdw*	children
	*sn*	kiss, smell, breathe
	*ḥmt*	wife
	*pr*	house

The phonetic determinative 𓌖

The bowstring, 𓌖, is ideographic in the word ***rwd***, 'bowstring,' and hence becomes phonetic or phonetic determinative for ***rwd***. It is also used as an ideograph in the word *ꜣr*, 'restrain.' Hence is also becomes a phonetic determinative for *ꜣr*.

Line 134



Transliteration

nfr st r ḫt nbt

Translation

'It is more beautiful than anything’

Line 135, 136



Transliteration

pḥ.k ẖnw wn.k im.f

m-k3b n snw.k

Translation

'You will reach the residence (homeland) in which you were in it

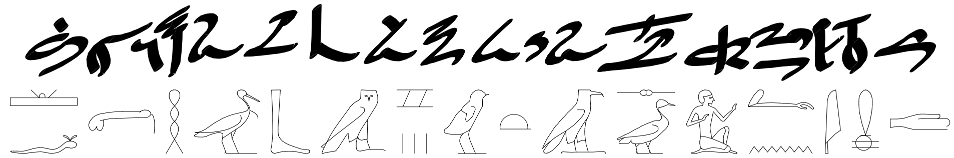
together with your companions.'

Aspect of the relative forms

The imperfective relative pattern refers to repeated or continuous action, past, present or future. The perfective pattern refers to completed, and thus to past, action.

Line 136 - 138





Transliteration

wn.k(wi) rf dm3.kwi ḥr ẖt.i

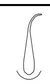
dmi.n.i s3tw m b3h.f

Translation

'Having stretched out on my belly,

I touched the ground in his presence.'

Glyph

		**D.** *dm3*, 'stretch'; *smn*, 'pound'; *ḥsmn*, 'salt,' 'natron'	Pestle and mortar	U32

Vocabulary

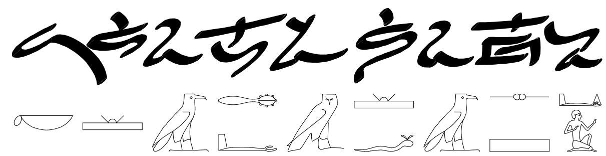
	*dm3*	stretch
	*dmi*	touch
	*s3tw*	ground

Orthography

The first person singular ending of the stative pattern of the verb may be written in its full pattern as , *kwi*, or it may be written in a shorter pattern as , *k(w)i*, or even simply as , *k*. as in the , *wn.k* rf, introducing this sentence. In this last pattern the verb pattern is morphologically indistinguishable from the second person singular of the *śḏm.f* pattern. In many instances of this pattern the word , *rf*, follows the verb pattern and it may indicate that this is a special orthography. The appropriateness of the verbal pattern and the sequence of pronouns must be relied upon to distinguish the patterns.

Line 138 - 140





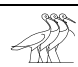
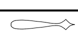
Transliteration

ḏd.i rf n.k sḏd.i bꜣw.k n ity
di.i šsꜣ.f m ḫꜥꜣ.k

Translation

'I will speak of you, I will tell your power to the king,
I will cause him to know of your greatness.’

Glyph

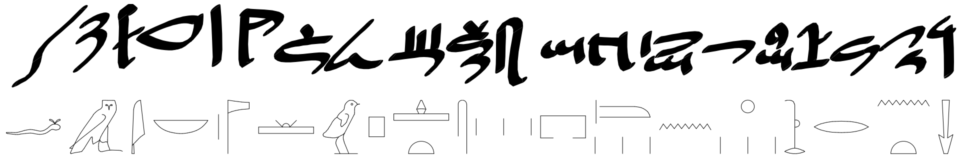
		**P.** *bꜣw*	Monogram made of three jabirus	G30
		**L.** *ꜥꜣ*, ‘column’ **P.** *ꜥꜣ*	Wooden column. Also used vertically.	O29

Vocabulary

	*bꜣw*	power, greatness
	*šsꜣ*	know. *Note the graphic transposition of the first two glyphs.*
	*ḫꜥꜣ*	greatness

Line 140 - 142





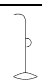
Transliteration

di.i in.t n.k ibr ḥknw iwdnbw ẖsȝyt
sntrw n gsw-prw sḥtp nṯr nb im.f

Translation

'I will cause to be brought to you laudanum
ḥknw oil ***iwdnbw***, ***ẖsȝyt*** spice,
incense of (temples ?) which pleases each god in it.'

Glyphs

		**L.** ***ḥnḳt***, 'beer,' ***hnw***, 'vessel,' 'pot,' ***wdpw***, 'butler' **D.** ***ḳrḥt***, 'vessel,' ***tḫi***, 'be drunk,' measures, fluids, offerings	Beer jug	W22
		**L.** or **D.** ***tr***, 'season'	Combination of M4 and X1, , ***t***	M6
		**L.** or **D.** ***rnpi***, 'be young,' ***ḥȝt-sp***, 'regnal year,' ***tr***, 'time,' 'season' **P.** ***rnp***	Palm branch	M4

Vocabulary

	***ibr***	laudanum. A preparation containing opium.
	***ḥknw***	thanksgiving oil. An unknown substance whose name is based upon the word above for praise or thanksgiving.
	***iwdnbw***	This may be some kind of spice.
	***ẖsȝyt***	A kind of spice.
	***snṯr***	incense. A ***t*** is written for a ***ṯ***.

	*gsw-prw*	temples (?)
	*sḥtp*	please, pacify, cause peace

Lines 142, 143



Transliteration

sḏd.i rf ḫprt ḥr.i m3t.n.i m b3w.f

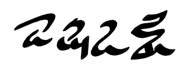
Translation

'I will relate what has happened to me what I saw of his (sic) power.'

The śḏmw.n.f relative pattern of the verb

Relative forms refer to the object of the main sentence and often may be translated as relative clauses introduced by 'whom,' 'which' or 'what.'

The ***śḏmw.n.f*** relative pattern has both has an expressed or implied substantival antecedent with which it agrees and has a topic of the verb which is attached by means of the genitival adjective,  , ***n***.

When the antecedent is neuter, plural strokes may also be used. , ***m3t.n.i***, 'what I have seen.'

Pronoun reference

The final pronoun in the line is clearly ***f***, 'his.' This is still direct speech to the snake and the expected pronoun would surely be ***k***, 'your.'

Lines 143, 144



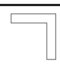
Transliteration

dwꜣ-nṯr tw n.k m niwt ḫft-ḥr knbt tꜣ r ḏr.f

Translation

'One will praise god for you in the city before the magistrates of the entire land (literally: 'of the land to its end').'

Glyph

		**L.** *ḳnbt*, 'corner,' 'magistrates' **D.** *ʿrrt*, 'gate,' *mrrt*, 'street'	Corner of wall	O38

Vocabulary

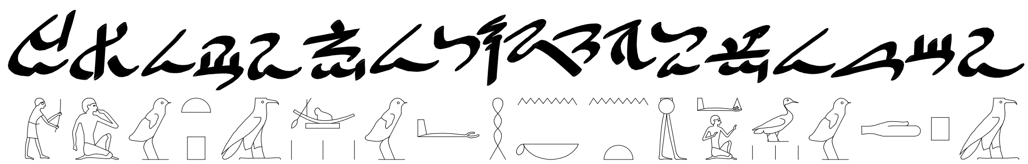
	*ḫft-ḥr*	before. Compound preposition. Note the graphic transposition of the *f* and the *t*.
	*ḳnbt*	court of magistrates.
	*ḏr*	limit, end.

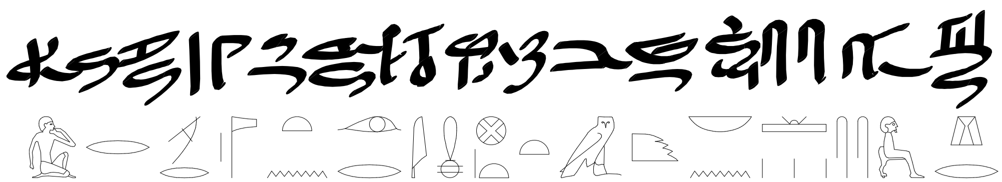
Impersonal pronoun

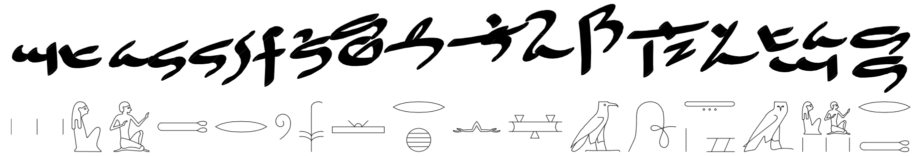
The word , *tw*, is used to express the impersonal pronoun 'one.'

Lines 144 - 148









Transliteration

sft.i n.k kꜣw m šb n sḏt wšn.n.i n.k

ꜣpdw di.i in.t n.k ḥꜥw ꜣtpw

ḫr špssw nb n kmt niwt mi irt n nṯr mrr

rmṯ m tꜣ wꜣi n rḫ(w) sw rmṯ

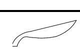
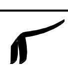
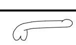
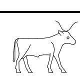
Translation

'I will slaughter for you bulls as sacrifices; I will wring the neck of fowl for you;

I will cause to be sent to you ships loaded with the richess of every town in Egypt,

as is done for a god who loves a people in a distant land whom the people do not know.'

Glyphs

		**L.** or **D.** *ds*, 'knife' **D.** *sft*, 'slaughter' and other words of actions or attributes of a knife	Knife	T30
		**D.** Male, man **P.** *mt*	Phallus	D52
		**L.** *kꜣ*, 'bull' **D.** Cattle	Bull	E1

		D. ***wšn***, ‘offer,’ ‘wring the neck of a bird’o´	Head of a pintail duck	H1
		L. ***wꜣt***, ‘road,’ ***wꜣi***, ‘distant’	Road bordered by shrubs	N31

Vocabulary

	šft	slaughter
	kꜣw	bulls
	šḏt	flame. ***šb n sḏt,*** ‘a perishing in the flame’ *is a sacrifice.*
	wšn	offer
	ḥꜥw	ships
	ꜣtpw	loaded. *For ꜣṯpw.*
	špssw	riches, wealth, precious things
	mrr	who loves. *Imperfective active participle of **mri**, ‘love.’*
	rmṯ	people
	Wꜣ	far, distant

The n sḏm.f pattern of negation and the verb , rḫ, ‘know’

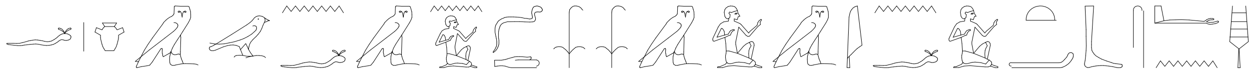
The ***n sḏm.f*** pattern is used as the negative where the ***sḏm.n.f*** would have been used to express the affirmative. It is therefor usually translated with a past time reference.

The verb , ***rḫ***, is often translated as know. However, for the Egyptians ‘knowing’ meant ‘having learned.’ Thus , ***n rḫ***, may mean either ‘does not know’ (‘had not learned’) or ‘did not know.’[40]

[40] Gardiner, p. 376

Line 149





Transliteration

ʿḥʿ.n sbt.n.f im.i m nn ḏd.n.i m nf m ib.f

Translation

'He laughed at me for what I said was foolishness to him (literally: 'in his heart').'

Vocabulary

	*sbt*	laugh
	*nn*	this, these.
	*nf*	foolishness

Line 150



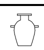
Transliteration

ḏd.f n.ỉ n wr n.k ʿntyw ḫprt nb snṯrw

Translation

'He said to me, “You are neither rich in myrrh nor an owner of incense."’

Glyph

		**D.** *ḳrḥt*, ‘vessel,’ *wrḥ*, ‘anoint,’ replaces W22 in *wdpw*, ‘butler’	Jar with handles	W23

Vocabulary

	*nb*	owner, lord

Line 151



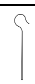
Transliteration

ink is ḥḳ3 pwnt ʿntyw n.i-im sw

Translation

'I am the lord of Punt and the myrrh, it belongs to me.'

Glyphs

		**L.** *ḥḳ3*, *ḥḳt*, 'scepter' **P.** *ḥḳ3*	Crook	S38

Vocabulary

	*ink*	I. 1cs independent pronoun
	*is*	indeed. Enclitic particle.
	*ḥḳ3*	ruler
	*pwnt*	Punt.

Punt

Punt was a land south of Egypt on the east coast of Africa. It is most likely an area on the coast of Somalia, but it is also possible that it was further south

Possession

Possession can be indicated by the patterns , ***n.i.im****(y)*, 'to me,' and , ***n.k.im****(y)*, 'to you.'

Line 152



Transliteration

ḥknw pf ḏd.n.k ỉnt.f bw pw wr n ỉw pn

Translation

'That incense that you spoke of bringing, it is abundant on this island.'

Vocabulary

	*pf*	that
	*bw*	place, position. *With the determinative for people, it means 'everyone.' The word is also used to pattern abstracts*. ***Bw nfr*** *is 'good,' 'prosperity ,'* ***bw wr*** *is 'abundance' or 'plenty.'*

Line 153, 154



Transliteration

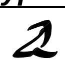
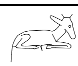
ḫpr ỉs ỉwd.k tw r st tn n sp m3.k

ỉw pn ḫpr(w) m nwy

Translation

'When it happens that you leave this place, It will not occur that you will see this island again, it having become water.'

Glyphs

		**P.** *ỉw*	Newborn foal	E9

Vocabulary

	*ỉwd*	leave
	*sp*	occur. ***n sp,*** never

Impersonal use of the sḏm.f pattern

In line 130 above the ***sḏm.n.f*** pattern , ***ḫpr.n*** was used to refer impersonally to a past event, 'it happened.' In this line the ***sḏm.f*** pattern of the same verb is used to refer to a future event, , *ḫpr*, 'it will happen.'

Lines 154, 155



Transliteration

ꜥḥꜥ.n dpt tf ꞽꞽt mꞽ srt.n.f ḫnt

Translation

' Then that boat came like what he had predicted beforehand.’

Vocabulary

	*tf*	that. Feminine demonstrative pronoun.

Line 155, 156



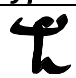
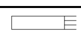
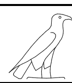
Transliteration

ꜥḥꜥ.n.ỉ šm.kwỉ rdỉ.n.(ỉ) wỉ ḥr ḫt kꜣ
sỉꜣ.n.ỉ ntyw m ẖnw.s

Translation

'I went and having placed myself in a high tree
and I recognized those in it (literally: 'in its interior').'

Glyphs

		**D.** Be high, rejoice, mourn: *kꜣ*, 'high'	Man with both arms raised	A28
		**L.** *sỉꜣt*, 'piece of cloth' **P.** *sỉꜣ*	Piece of cloth with fringe	S32
		**P.** *tyw*, *tiw*	Buzzard	G4

Vocabulary

	*kꜣ*	high
	*sỉꜣ*	recognize

Orthography

The first person suffix , *ỉ*, is often omitted before the dependent pronoun used reflexively. Thus in this sentence one finds , *rdỉ.n.(ỉ) wỉ*, 'I placed myself.'

Line 157



Transliteration

ꜥḥꜥ.n.i šm.kwi r smit st gm.n.i sw rḫ(w) st

Translation

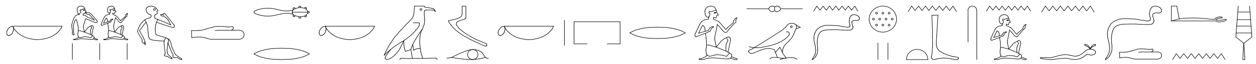
'Having gone to report it, I found that he knew it.'

Vocabulary

	*smit*	report. *Infinitive of smi*.

Line 158, 159





Transliteration

ʿḥʿ.n ḏd.n.f n.ỉ snb.t(ỉ) sp sn nḏs r pr.k mꜣ.k ẖrdw.k

Translation

'He said to me, "Health," (repeat twice), commoner, to your house so that you may see your children.'

Vocabulary

	*snb*	be healthy.

Exclamatory use of the second person of the stative pattern

The second and third persons of the stative pattern are used independently only in some greetings and exhortations. Thus here , ***snb.t(ỉ)***, 'health!.'

Line 159, 160



Transliteration

ỉmỉ rn.ỉ nfr(w) *m nỉwt.k mk ẖrt.ỉ pw ỉm.*

Translation

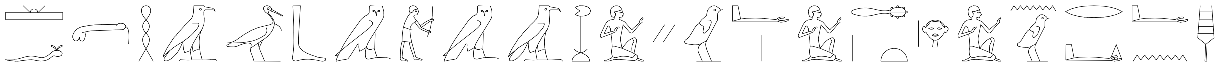
'Make my name good in your town, that is my due from you.'

Vocabulary

	*rn*	name
	*ẖrt*	due, recompense

Line 161





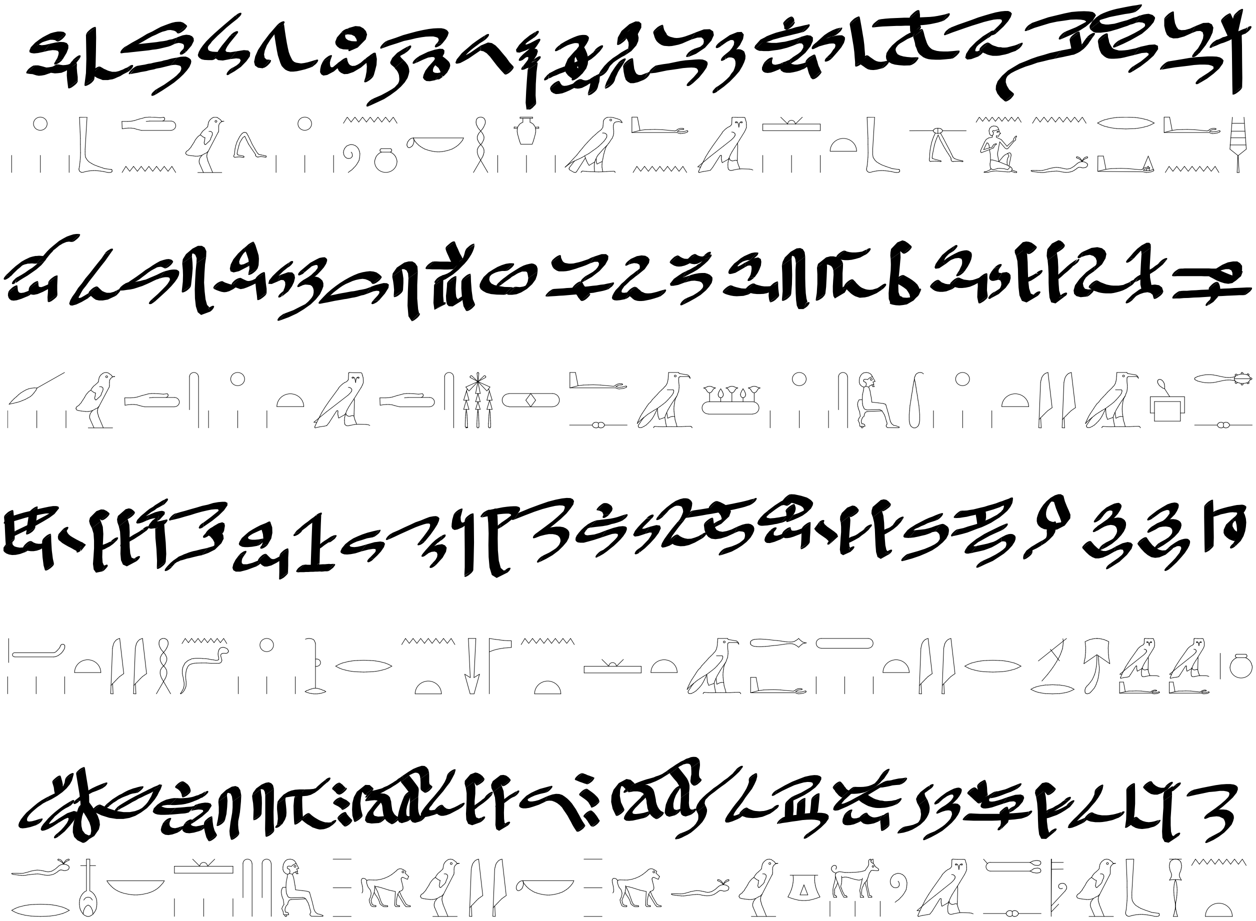
Transliteration

ꜥḥꜥ.n rdi.n.(i) wi ḥr ẖt.i ꜥ.wi ḫ3m m b3ḥ.f

Translation

'I placed myself upon my belly, my arms bent in respect in his presence.’

Line 162 - 165



Transliteration

ꜥḥꜥ.n rdỉ.n.f n.ỉ sbt ꜥntyw ḥknw wdnbw

ẖsꜣyt tỉšps šꜣꜥs msdmt sdw

nw mmy mrryt ꜥꜣt nt nṯr sntr nḏḥyt

nt ꜣbw ṯsmw gꜣfw kyw šps nb nfr

Translation

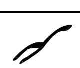
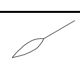
'He gave to me a quantity of myrrh, *ḥknw* oil, laudanum,

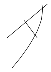
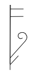
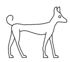
ẖsꜣyt spice, *tỉšps* spice, perfume, eye-paint,

giraffes' tails, great lumps of incense,

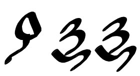
elephant’s tusks, greyhounds, monkeys, baboons and all kinds of precious things.’

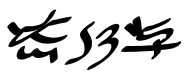
Glyphs

		**L.** *tỉ*, *t*, ‘Pestle’ **P.** *tỉ*, *t*	Pestle	U33
		**L.** *sd*, ‘tail’ **P.** *sd*	Tail	F33

		**D.** cultivate, hack up **P.** ***mr***	Hoe	U6
		**L.** or **D.** ***ḳs***, 'bone' **D.** bone, ivory, tubular objects **P.** or **P.D.** ***ḳs***, ***ḳrs***, ***gn***	Bone harpoon head	T19
		**L.** ***ṯsm***, 'greyhound'	Greyhound	E14
		**L.** ***iꜥn***, 'baboon' **D.** ***gꜣf*** 'monkey'	Baboon	E32

Vocabulary

	***šbt***	quantity
	***ꜣntyw***	myrrh
	***ḥknw***	thanksgiving oil.
	***iwdnbw***	*This may be some kind of spice.*
	***ḫsꜣyt***	*A kind of spice.*
	***tišps***	***tišps*** spice
	***šꜣꜥs***	perfume
	***msḏmt***	eye paint
	***sdw***	tails
	***nw***	of. *Genetival adjective, masculine plural.*
	***mmy***	giraffe
	***mrryt***	lumps
	***ꜥꜣt***	*great quantity*

	*snṯr*	incense. *A **t** is written for a **ṯ**.*
	*nḥdwt*	teeth. *Note the orthographic transposition.*
	*ꜣbw*	ivory
	*ṯsmw*	greyhounds
	*gꜣfw*	monkeys
	*kyw*	baboons
	*šps*	rich, precious

Line 166



Transliteration

ꜥḥꜥ.n ꜣtp.n.ỉ st r dpt tn

Translation

'I loaded them upon this boat.'

Glyph

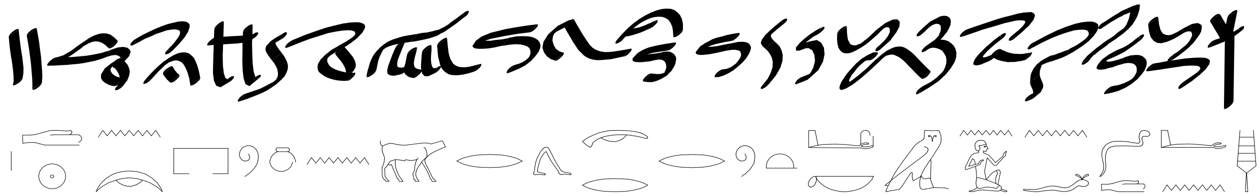
		**L.** *ꜣtp***,** 'load,' 'carry'	Man with basket on head	A9

Vocabulary

	*ꜣtp*	load.

Line 166 - 168





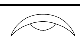
Transliteration

ḥpr.n rdỉ.t(ỉ) wỉ ḥr ẖt.ỉ r dwꜣ-nṯr n.f
ʿḥʿ.n ḏd.n.f n.ỉ mk tw r spr r ẖnw n ꜣbd 2

Translation

'It happened, as I placed myself on my belly to give thanks to him,
that he said to me, "Behold, you will approach home in two months."'

Glyph

		**L.** *spr*, 'rib' **P.** *spr*	Rib	F42
		**L.** *ỉʿḥ*, 'moon,' variant of N11	Crescent moon	N12

Vocabulary

	*spr*	approach
	*ꜣbd*	month

Lines 168, 169





Transliteration

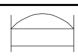
mḥ.k ḳni͗.k m ẖrdw.k rnpi͗.k

m ẖnw ḳrs.t(w).k

Translation

'You will fill your embrace with your children; you will be young in the home (where) you will be buried.'

Glyph

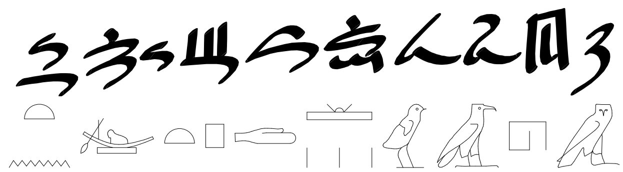
		**L.** *ḳrsw*, 'coffin' **D.** *ḳrs*, 'bury'	Coffin	Q6

Vocabulary

	*rnpi͗*	be young
	*ḳrs*	bury

Line 169, 170





Transliteration

ꜥḥꜥ.n hꜣ.kwi r mryt m-hꜣw dpt tn

Translation

'I went down to the river bank in the vicinity of this boat.'

Vocabulary

	*mryt*	bank, shore
	*hꜣw*	vicinity, neighborhood

Lines 170, 171



Transliteration

ꜥḥꜥ.n.i͗ ḥr i͗ꜣš n mšꜥ nty m dpt tn

Translation

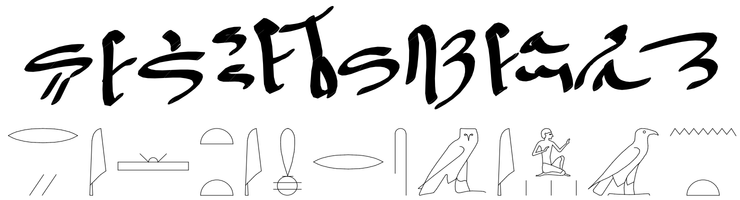
'I called to the sailors who were in this boat.’

Vocabulary

	*i͗ꜣš*	call

Lines 171, 172





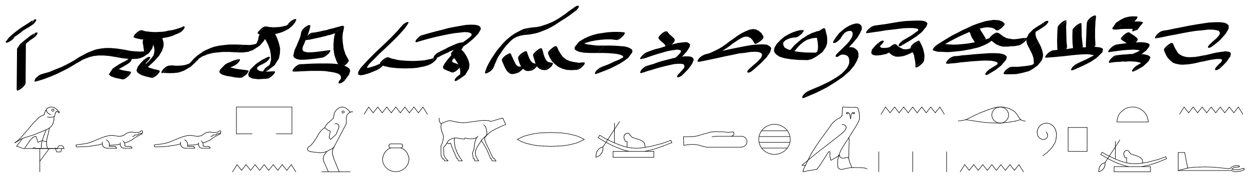
Transliteration

rdỉ.n.ỉ ḥknw ḥr mryt n nb n tꜣ pn
ntyw ỉm.s r mỉtt ỉry

Translation

'I gave praise upon the bank to the lord of this land,
and those in it (did) the same.’

Lines 172, 173



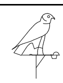
Transliteration

nꜥt pw ir(w).n.n m ḫd r ẖnw n ity

Translation

'It was a sailing that we did downstream to the palace of the king.'

Glyph

		**L.** *ḥr*, 'Horus' **D.** 'God,' *nsw*, 'king'	Horus falcon on a standard	G7

Vocabulary

	*nꜥt*	sailing, expedition
	*ḫd*	sail downstream

The sḏm pw ir.n.f pattern of the verb

This narrative pattern focuses upon the action itself. The main verb is cast as an infinitive and is placed in initial position as the comment, marked by , pw, this construction is followed by a relative pattern of the verb , *,iri,* 'do.' In this instance. The pattern is used almost exclusively with verbs of motion.

Lines 173, 174



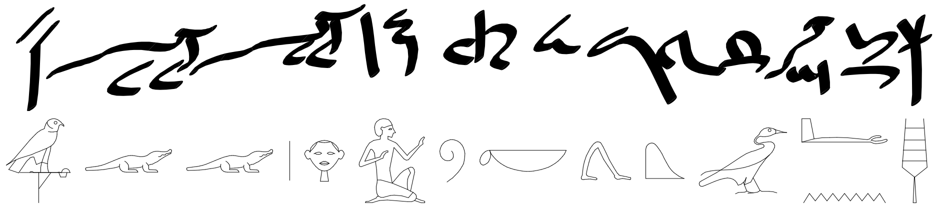
Transliteration

spr.n.n r ẖnw ḥr ȝbd snw mỉ ḏdt.f nbt

Translation

'We approached the residence after two months as he had said completely.'

Lines 174, 175





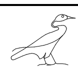
Transliteration

ꜥḥꜥ.n ꜥk.kwi͗ ḥr i͗ty
ms.n.i͗ n.f i͗nw pn i͗n(w).n.i͗ m-ẖnw-n i͗w pn

Translation

'I entered in before the sovereign
and I brought to him the gifts that I had brought out of (literally: 'from the interior of') this island.'

Glyph

		**P.** *ꜥḳ*	Cormorant	G35

Vocabulary

	*ꜥk*	enter
	*ms*	bring, present
	*i͗nw*	gifts

Line 176



Transliteration

ꜥḥꜥ.n dwꜣ-nṯr.n.f n.i ḫft-ḥr knbt tꜣ r ḏr.f

Translation

'He gave praise to me before the magistrates of the land to its end.'

Lines 177 - 179

Transliteration

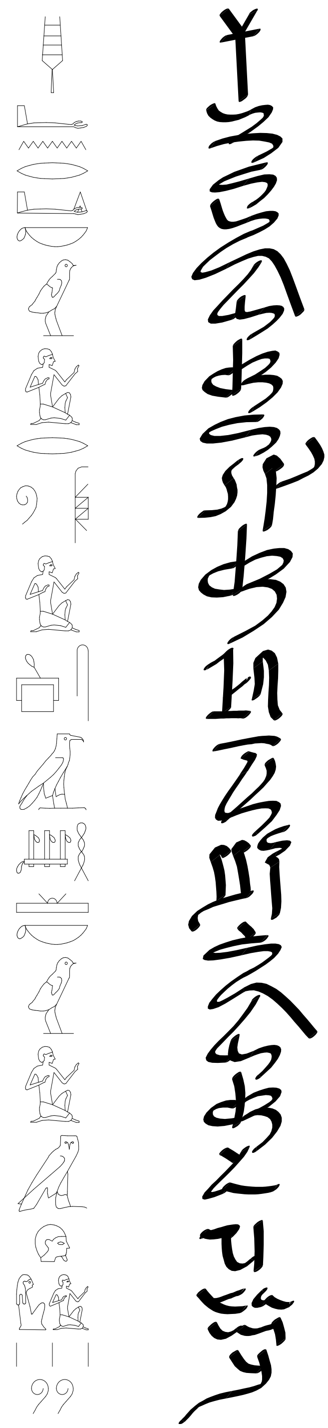
ꜥḥꜥ.n rdi.kwi r šmsw sꜣḥ.kwi tpw 200

Translation

'I was made a follower and I was endowed with 200 people.'

Vocabulary

	*šꜣḥ*	endow. ***sꜣḥ m*** endow with
	*tpw*	people
		200



Lines 179 - 181

Transliteration

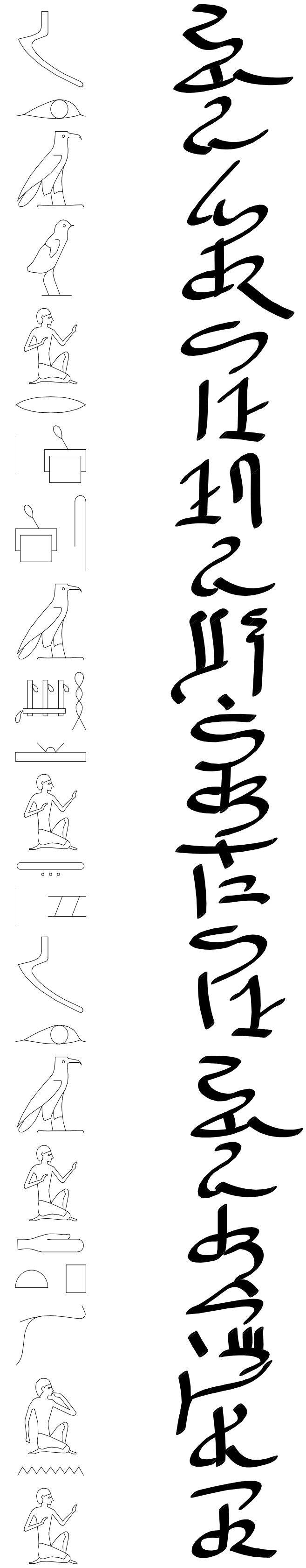
mꜣ wi r-sꜣ sꜣḥ.i tꜣ r-sꜣ mꜣ.i dpt.n.i

Translation

'See me after I returned to the land after I saw what I tasted.'

Vocabulary

	*r-sꜣ*	after. Compound preposition.
	*sꜣḥ*	reach, return to, arrive at



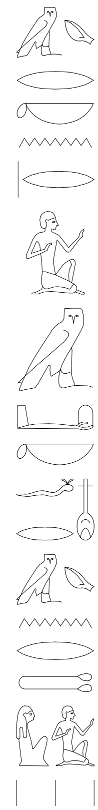
Line 181, 182

Transliteration

śḏm rk n r.ỉ mk nfr śḏm n rmṯ

Translation

'Listen to my mouth; it is good for people to listen (literally: 'the listening of people is good').'





Line 183, 184

Transliteration

ꜥḥꜥ.n ḏd.n.f n.i m ir iḳr ḫnms.i

Translation

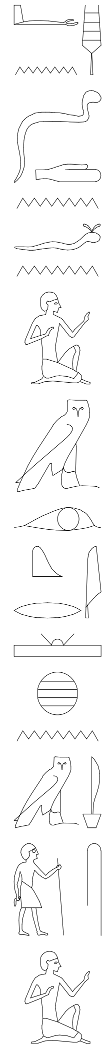
'He said to me, “Don’t continue my excellent friend.”'

Glyph

		**L.** or **D.** *ḫnms*, ‘friend’	Man holding stick	A21

Vocabulary

	*ḫnms*	friend





Lines 184, 185

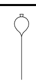
Transliteration

ỉn m rdit nw n ꜣpd ḥḏ-tꜣ n sft.f dwꜣ

Translation

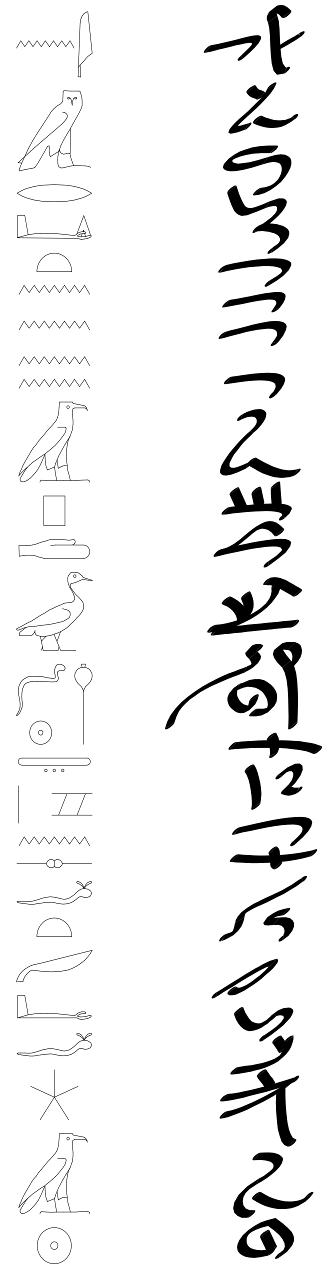
'Does one give water to a goose at dawn the morning of its slaughter.'

Glyph

		**L.** *ḥḏ*, 'mace' **P.** *ḥḏ*	Mace with pear-shaped head	T3

Vocabulary

	*ỉn-m*	who. A combination of the non-enclitic particle ***ỉn*** and the Interrogative pronoun ***m***, 'who?,' 'what?.' The ***ỉn*** lays stress on the pronoun. It is also written ***n-m***.
	*ḥḏ*	be bright, be white. See ***ḥḏ-tꜣ*** below.
	*ḥḏ-tꜣ*	dawn
	*dwꜣ*	morning



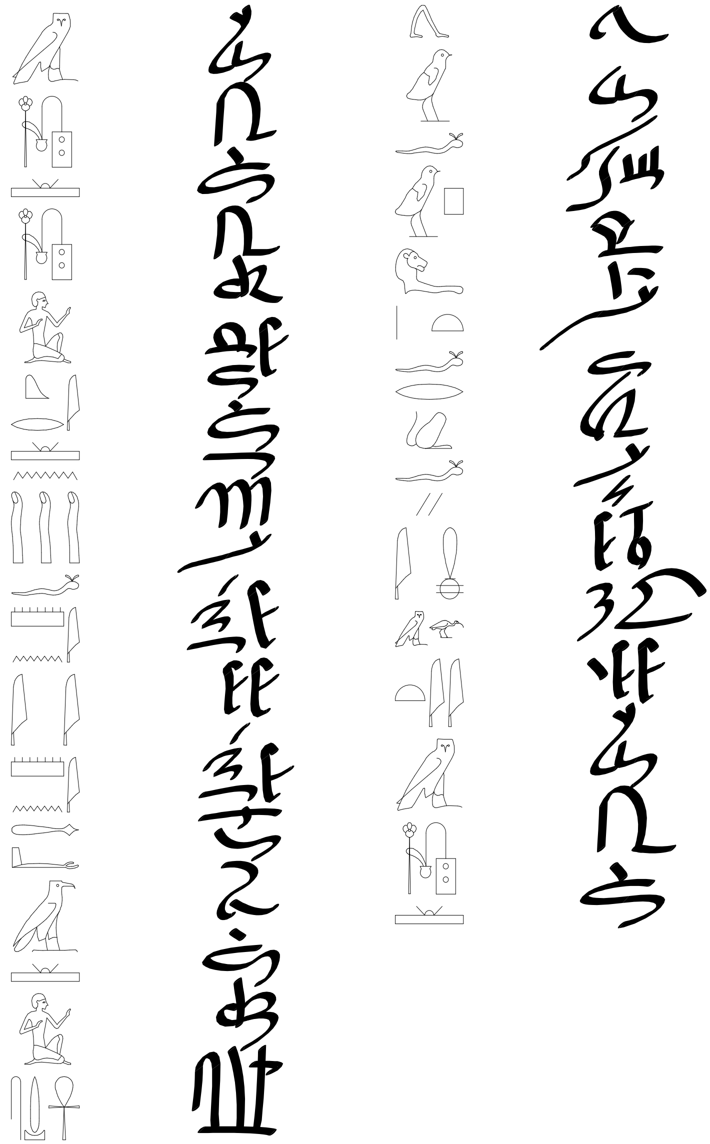
Lines 186 - 189

Transliteration

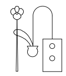
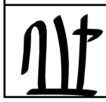
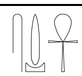
ỉw.f pw ḫ3t.f r ph.fy mỉ gmyt m sš sš sš ỉkr n ḏbʿw.f ỉmny ỉmnʿ3 ʿnḫw wḏ3w snbw

Translation

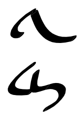
It is done, from its beginning to its end, as it was found in writing, a scribe excellent with his fingers, Imeny's son Imenaa



Glyph

		**L.** *sš*, ‘write’ and derivatives **D.** *mnhd*, ‘scribe’s outfit,’ *nʿʿ*, ‘smooth,’ ‘fine’	Scribe’s outfit of a palette, bag for the powered pigments and a reed holder	Y3
		ligature	S34 + U28 + S29	

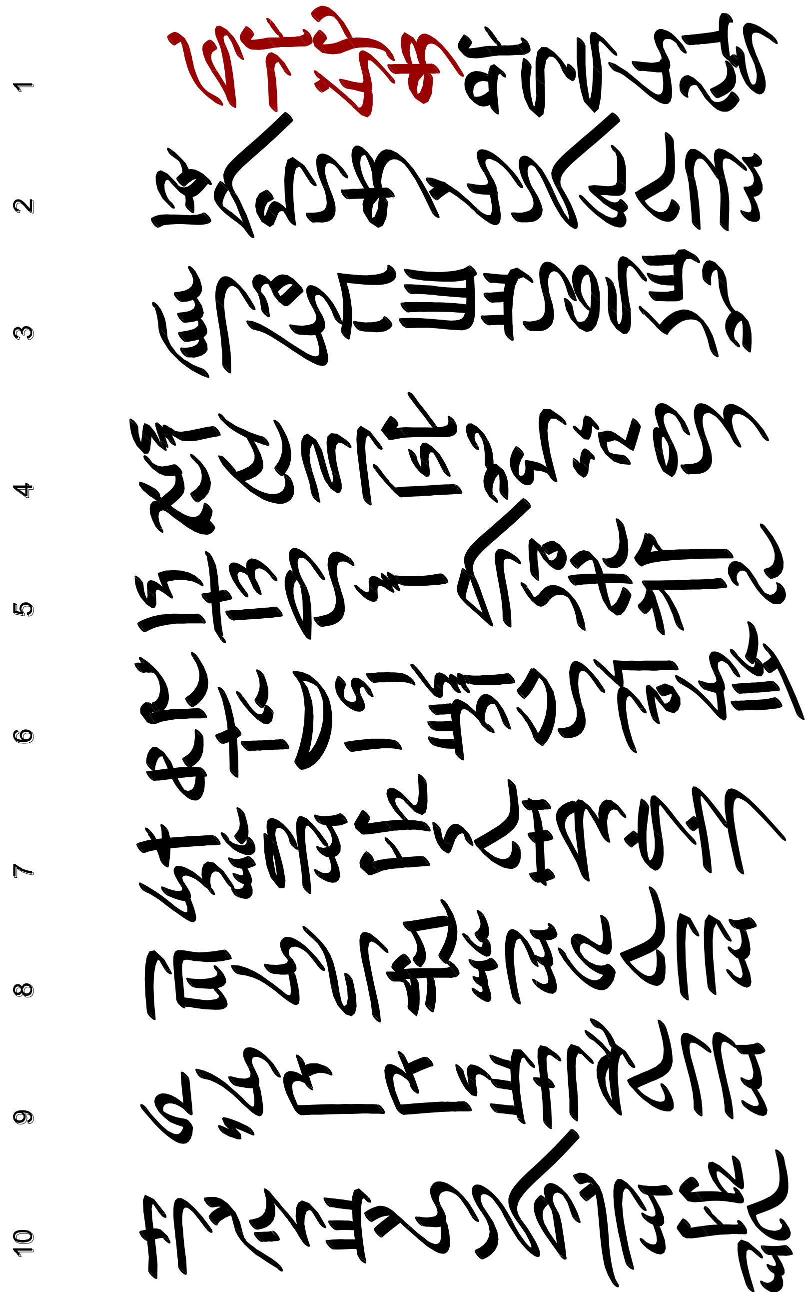
Vocabulary

	*ỉw*	come. *ỉw f pw* at the end of a text means ‘it is finished.’
	*ḥ3t*	front, beginning
	*pḥwy*	end, hindquarters
	*sš*	writing
	*sš*	scribe
	*ḏbʿw*	fingers
	*ỉmny*	Imny. A proper name.
	*ỉmnʿ3*	Imn’a. A proper name

	*ʿnḫw, wḏꜣw, snbw*	may he live, be prosperous and be healthy

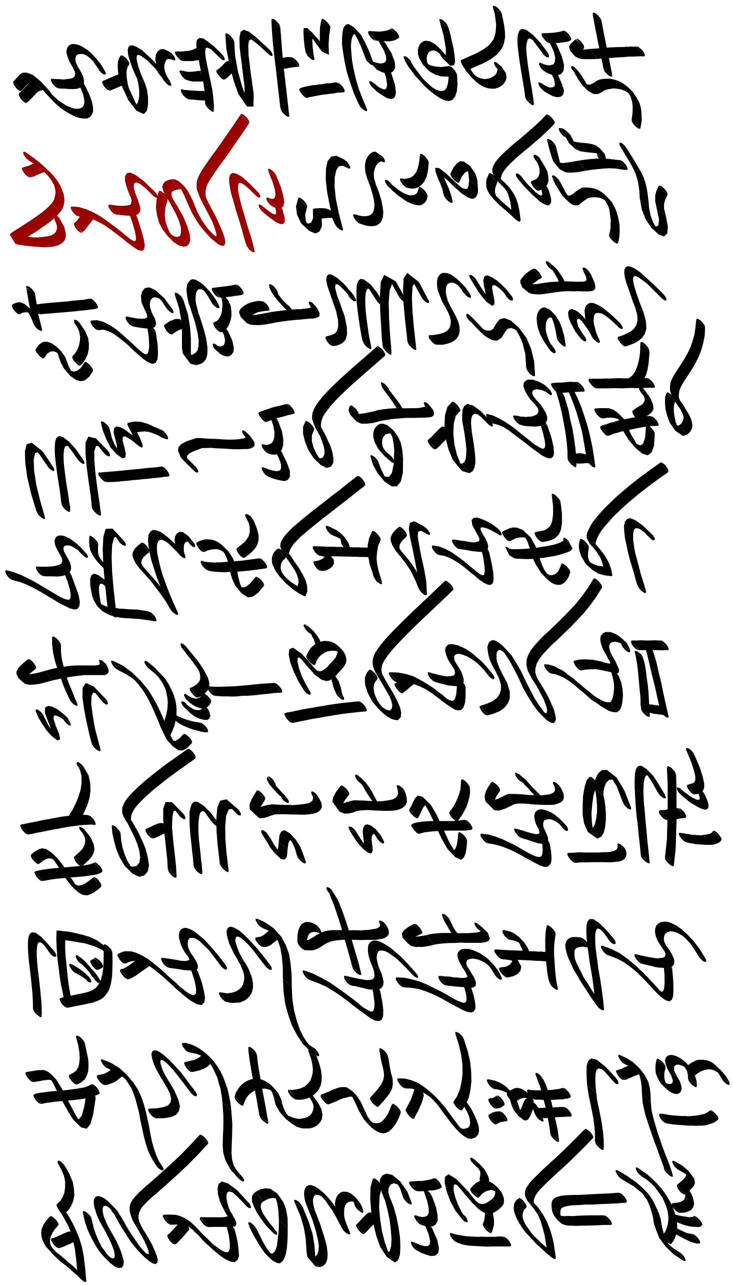
The Shipwrecked Sailor

Lines 1 - 10

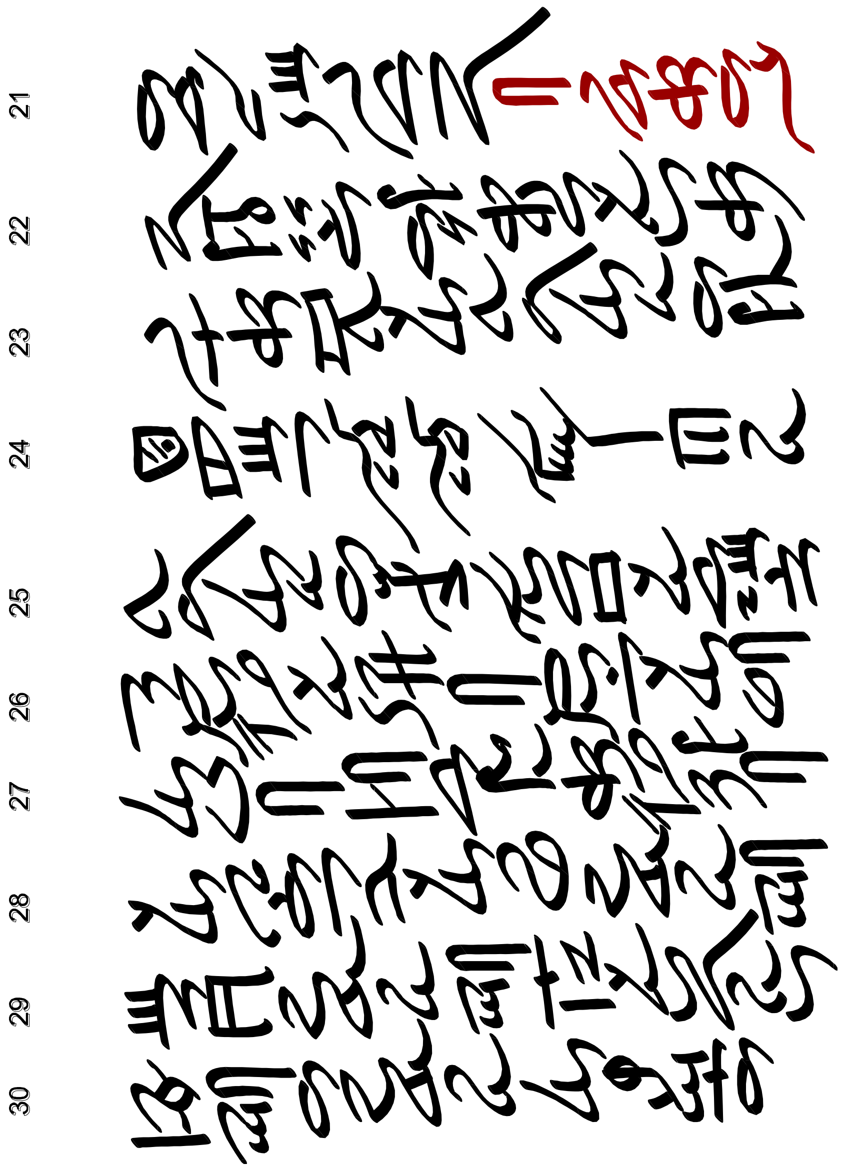


Lines 11 - 20

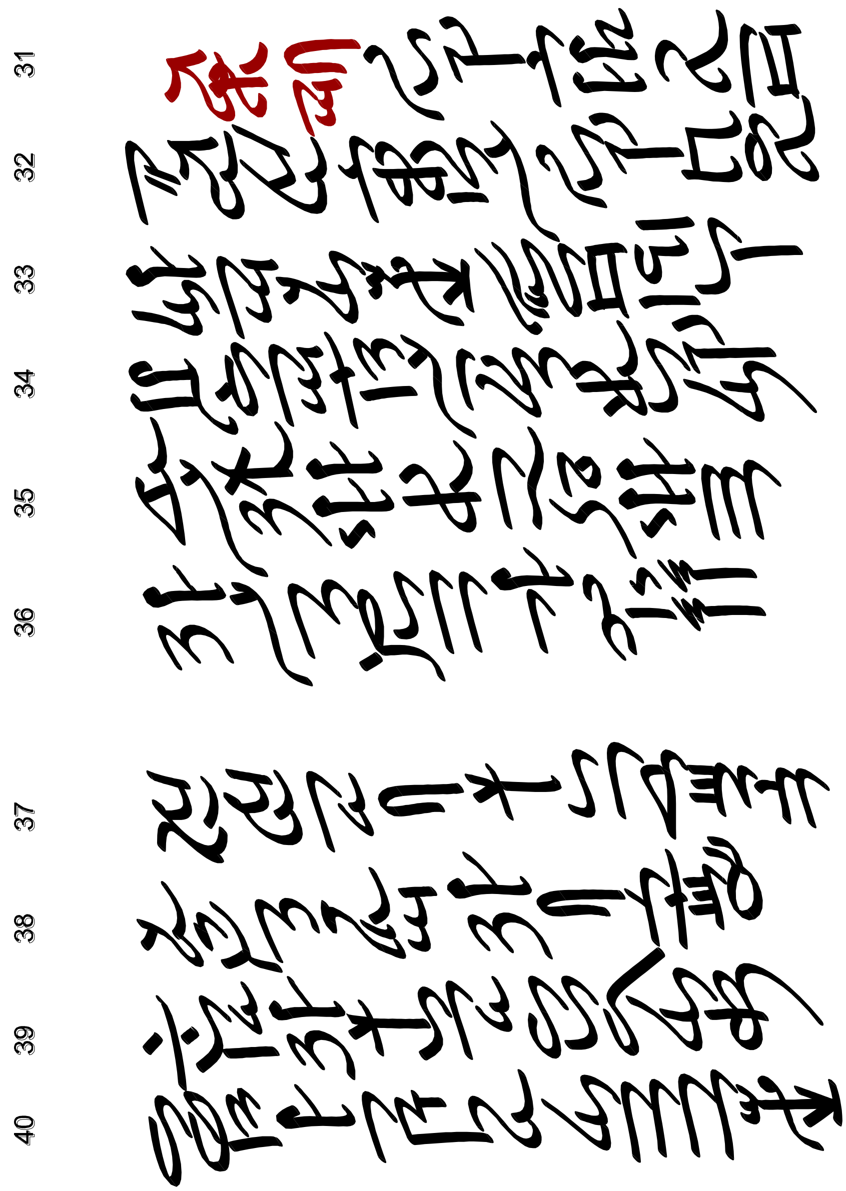
11
12
13
14
15
16
17
18
19
20



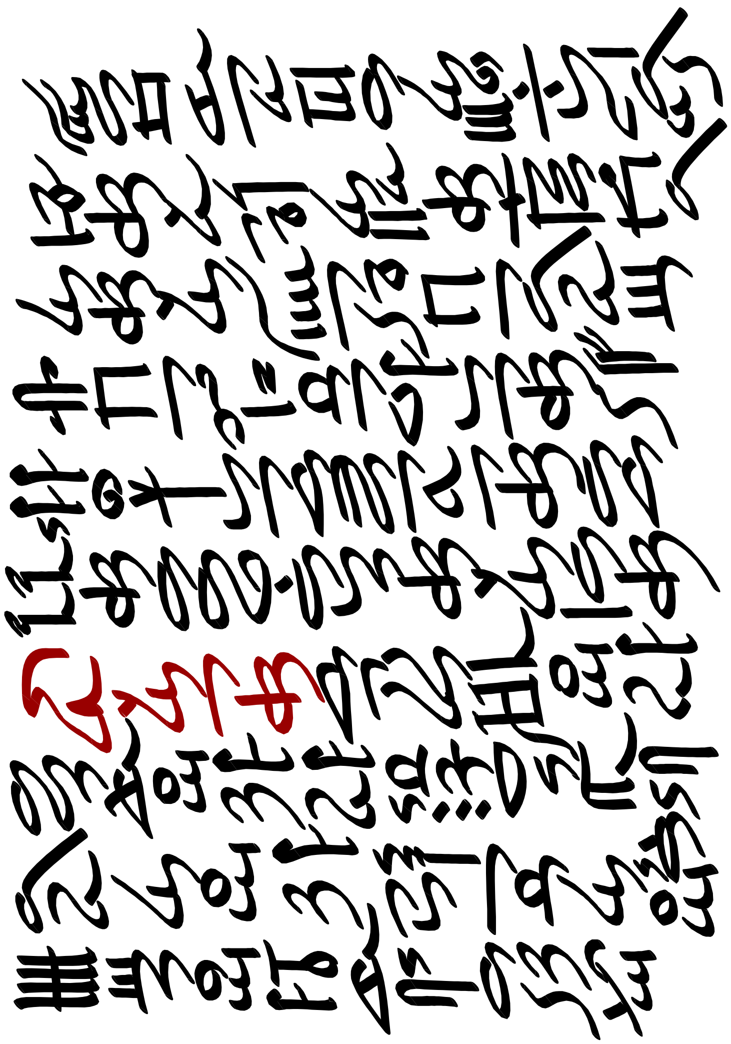
Lines 21 - 30



Lines 31 - 40

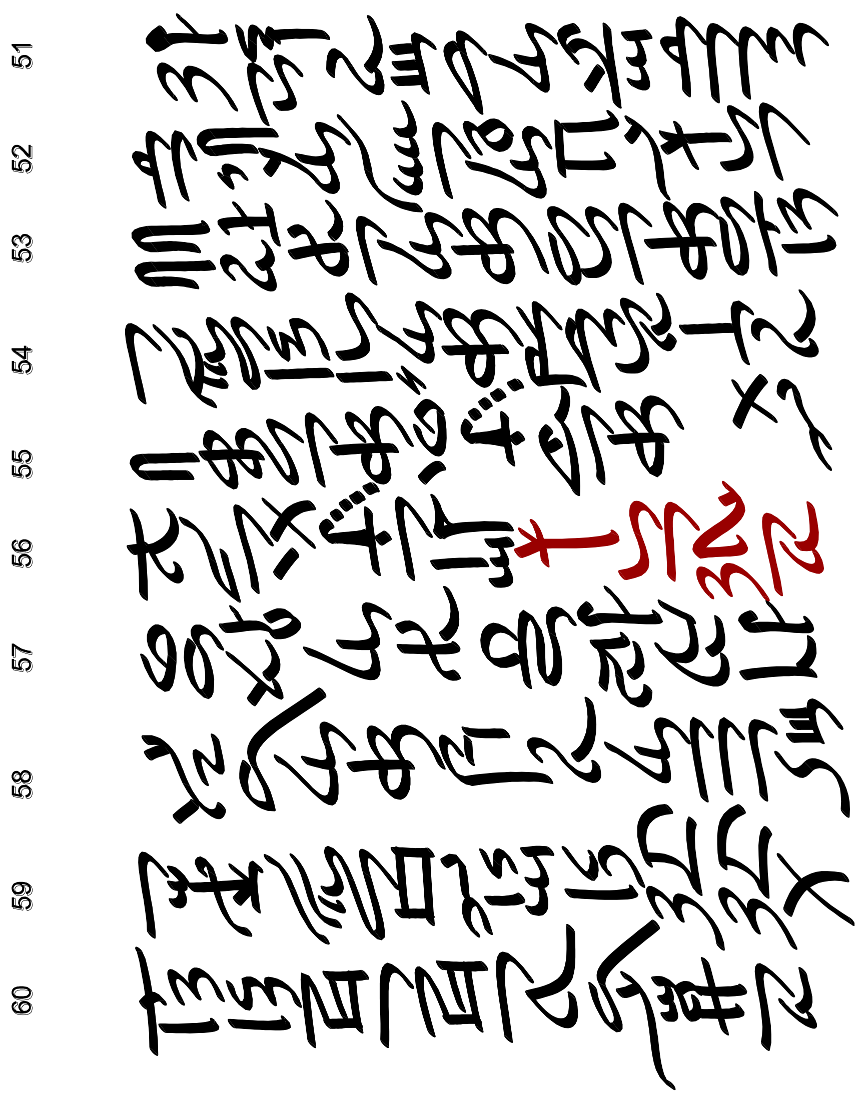


Lines 41 - 50



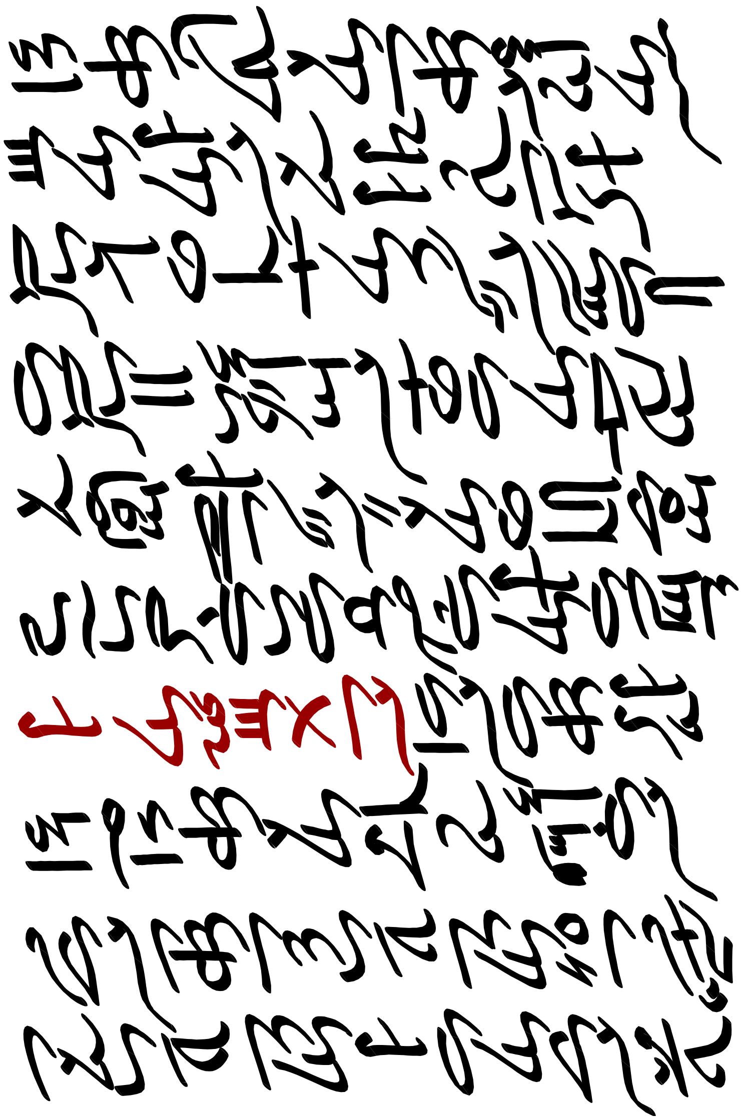
41 42 43 44 45 46 47 48 49 50

Lines 51 - 60

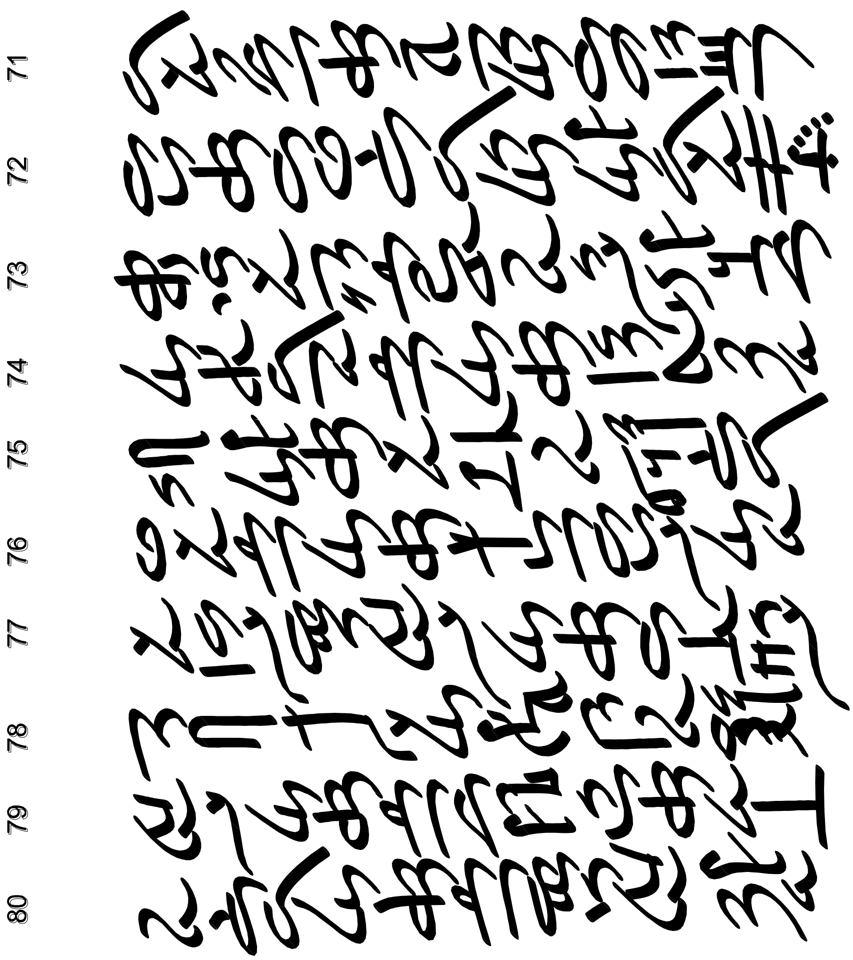


Lines 61 - 70

61
62
63
64
65
66
67
68
69
70

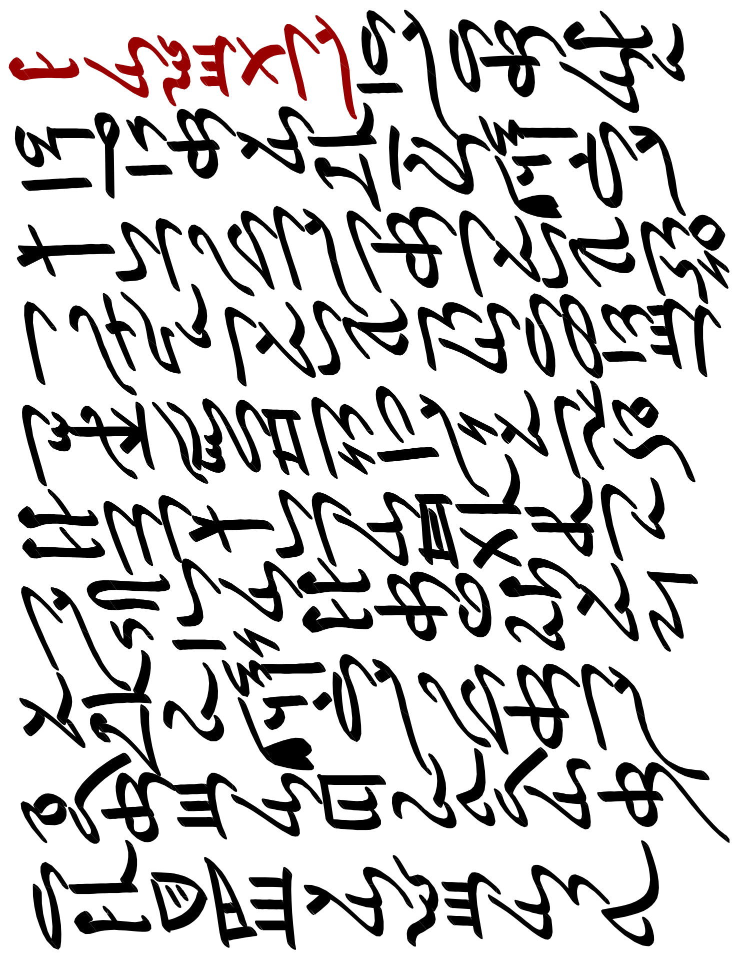


Lines 71 - 80



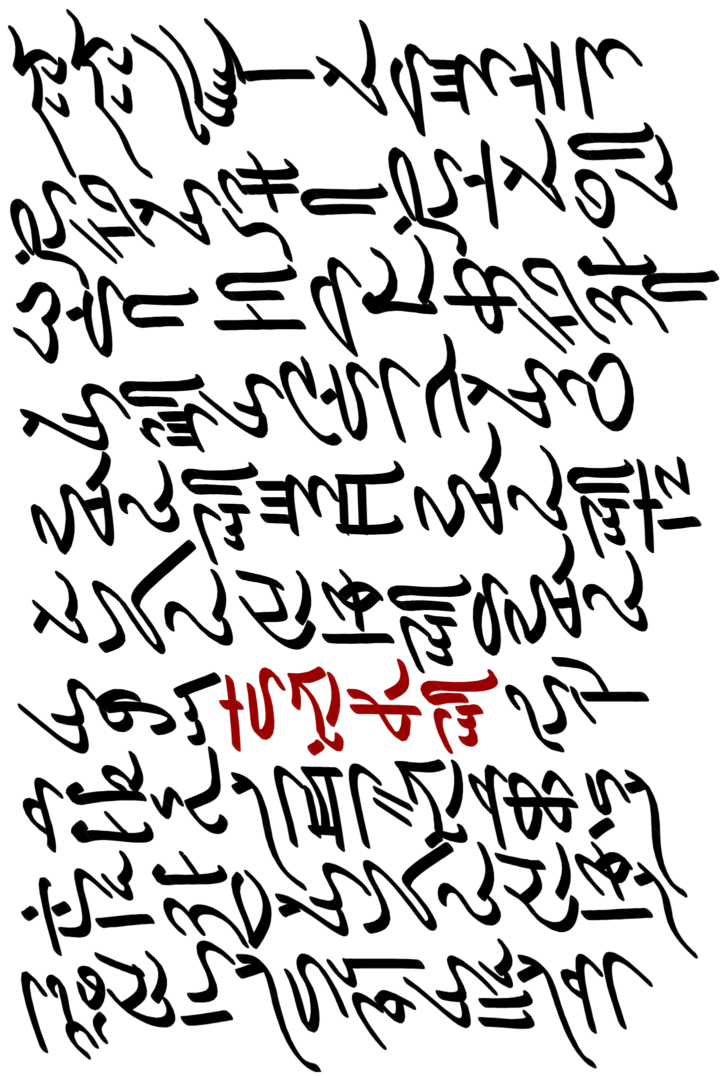
Lines 81 - 90

81 82 83 84 85 86 87 88 89 90



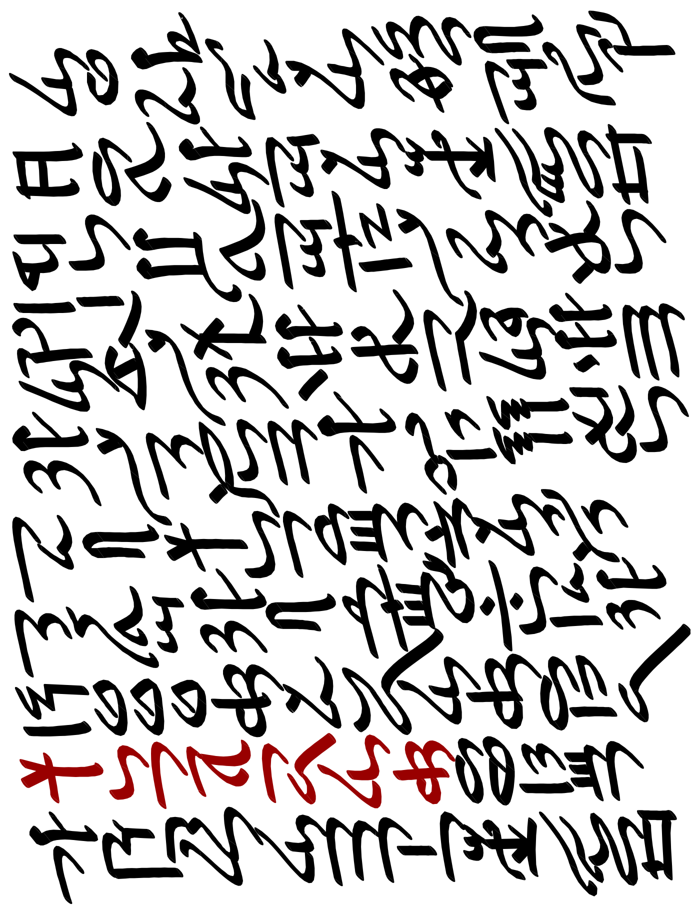
Lines 91 - 100

91
92
93
94
95
96
97
98
99
100



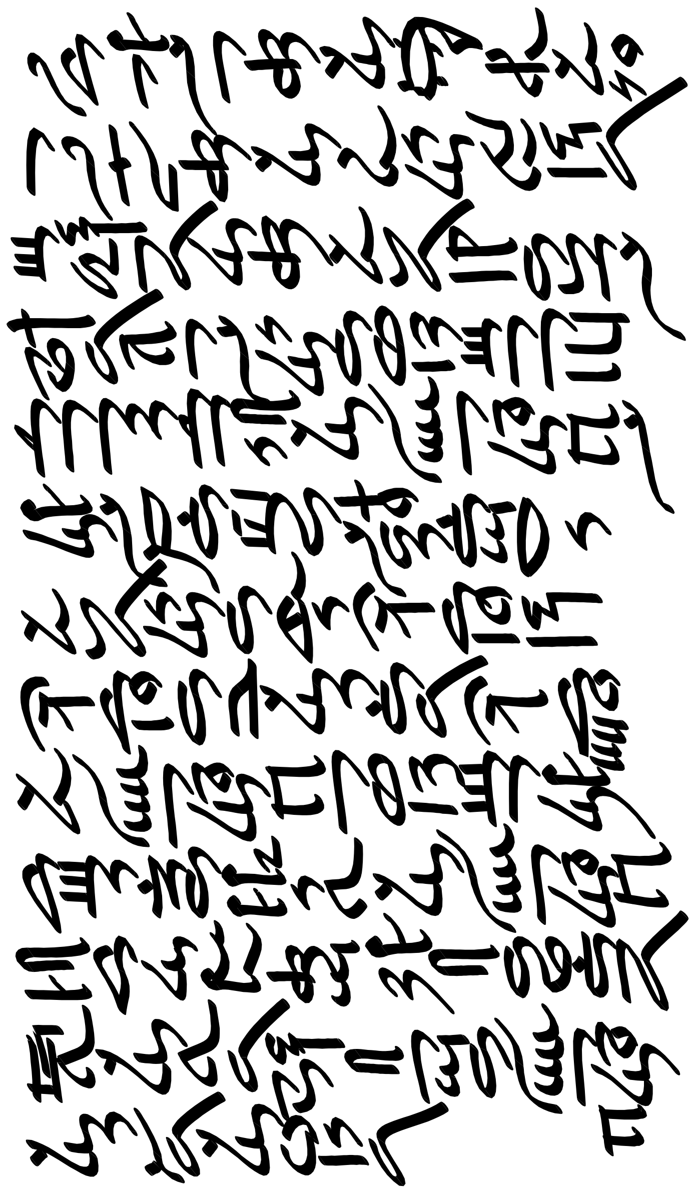
Lines 101 - 110

101 102 103 104 105 106 107 108 109 110



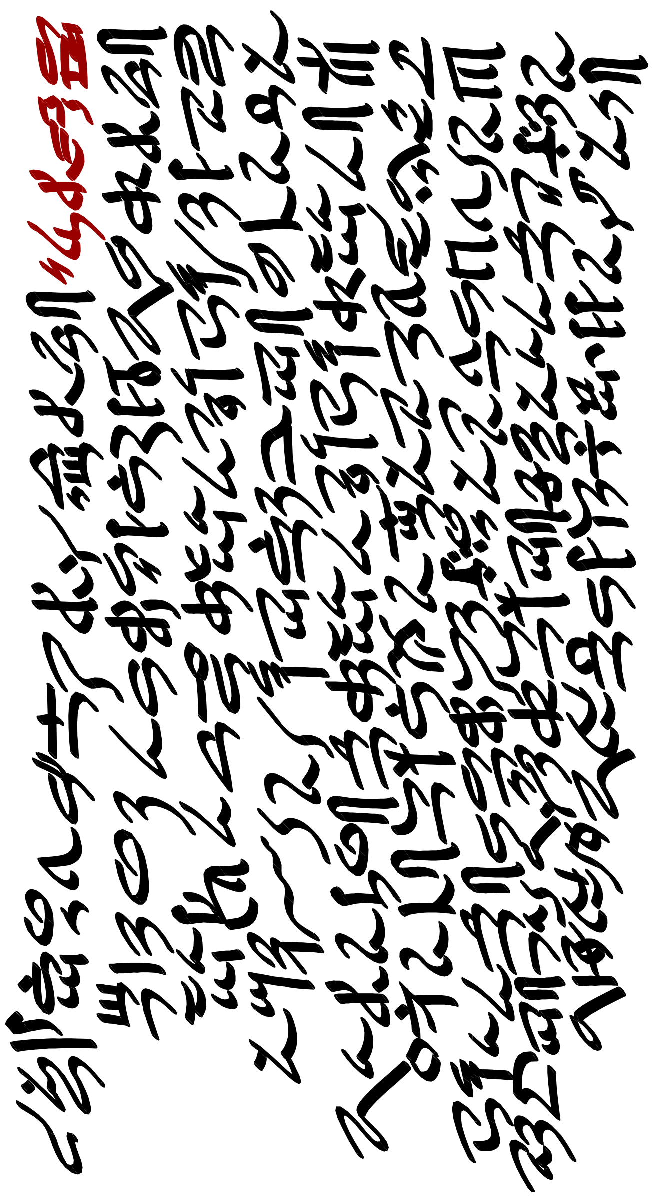
Lines 111 - 123

111 112 113 114 115 116 117 118 119 120 121 122 123



Lines 124 - 132

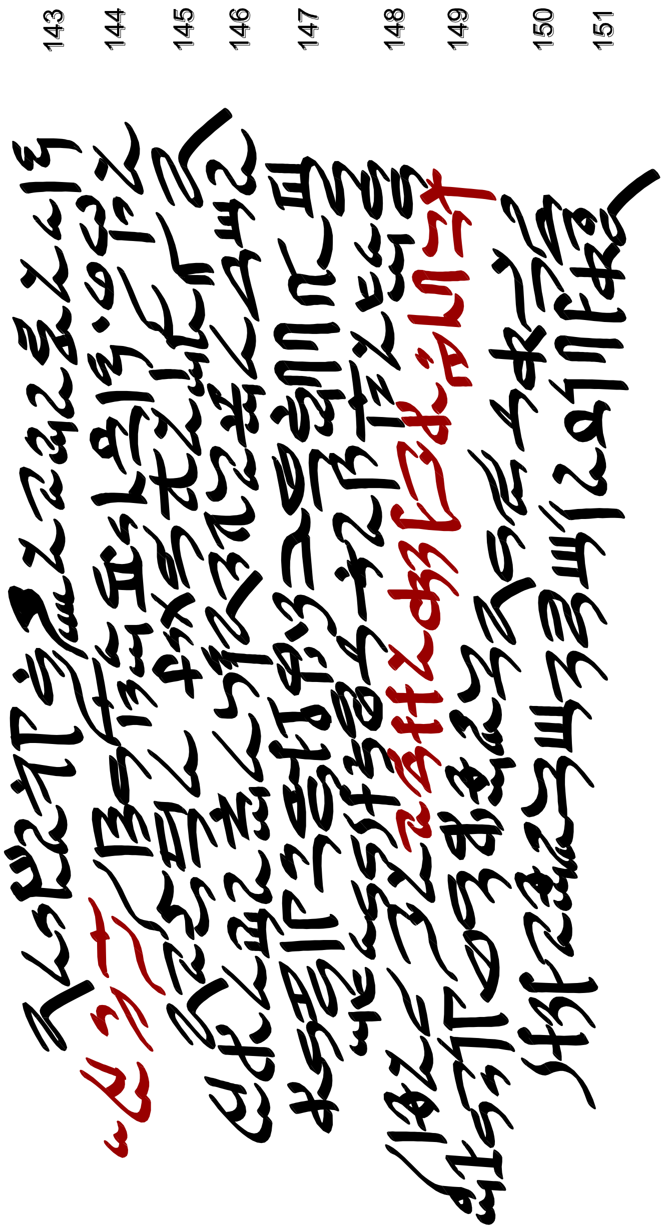
124 125 126 127 128 129 130 131 132



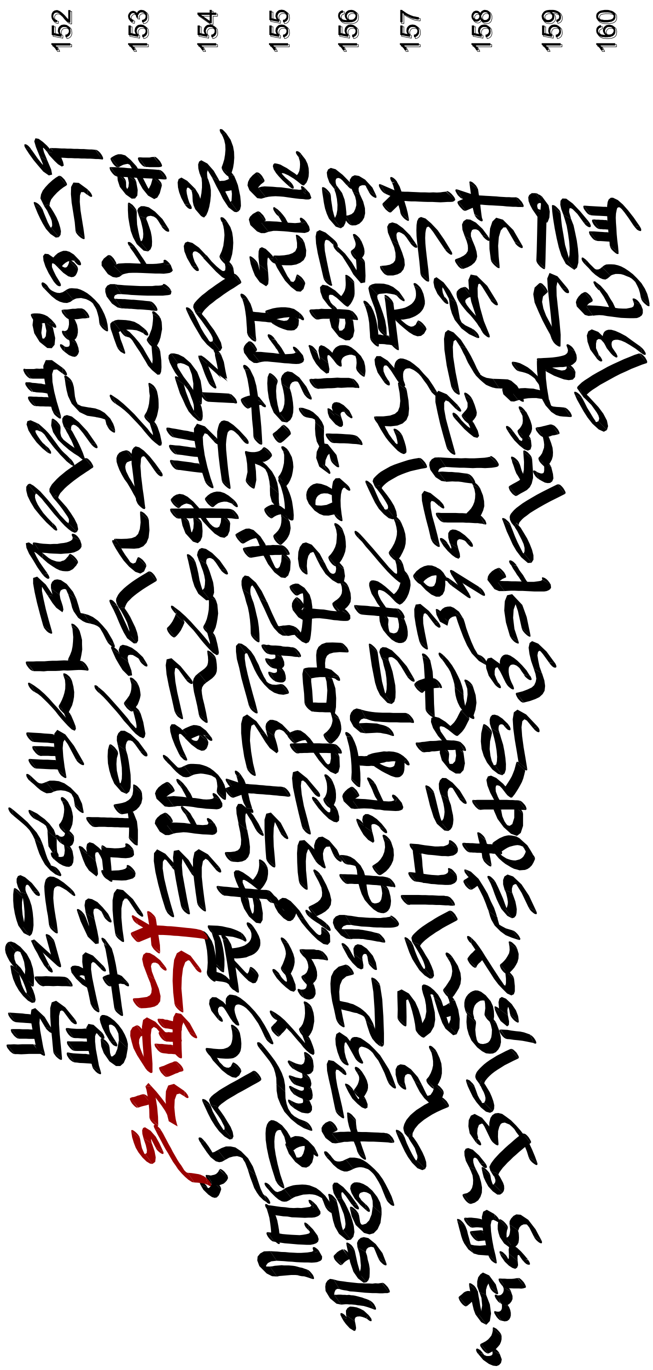
Lines 133 - 142



Lines 143 - 151

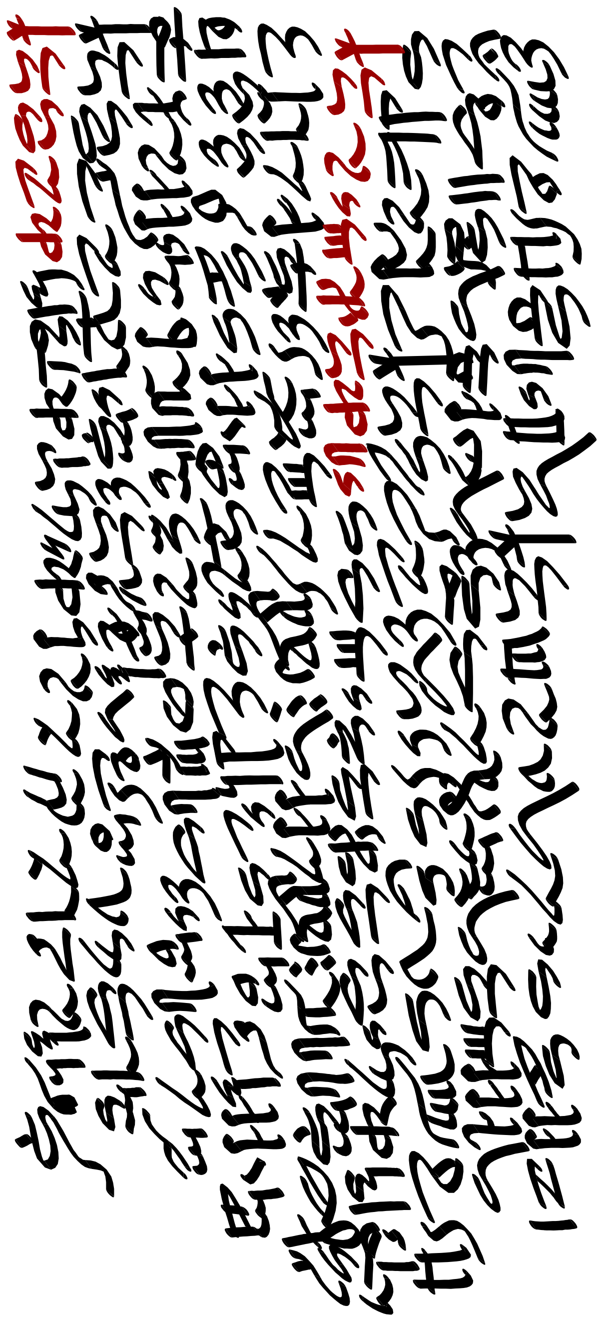


Lines 152 - 160

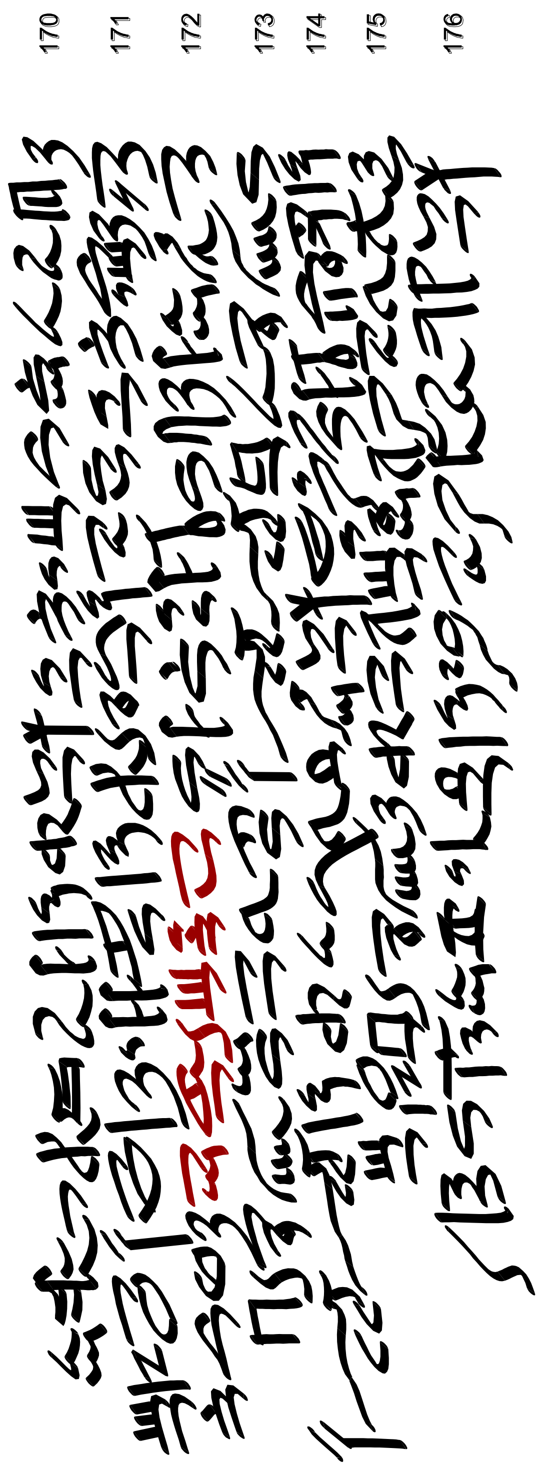


Lines 161 -169

161 162 163 164 165 166 167 168 169

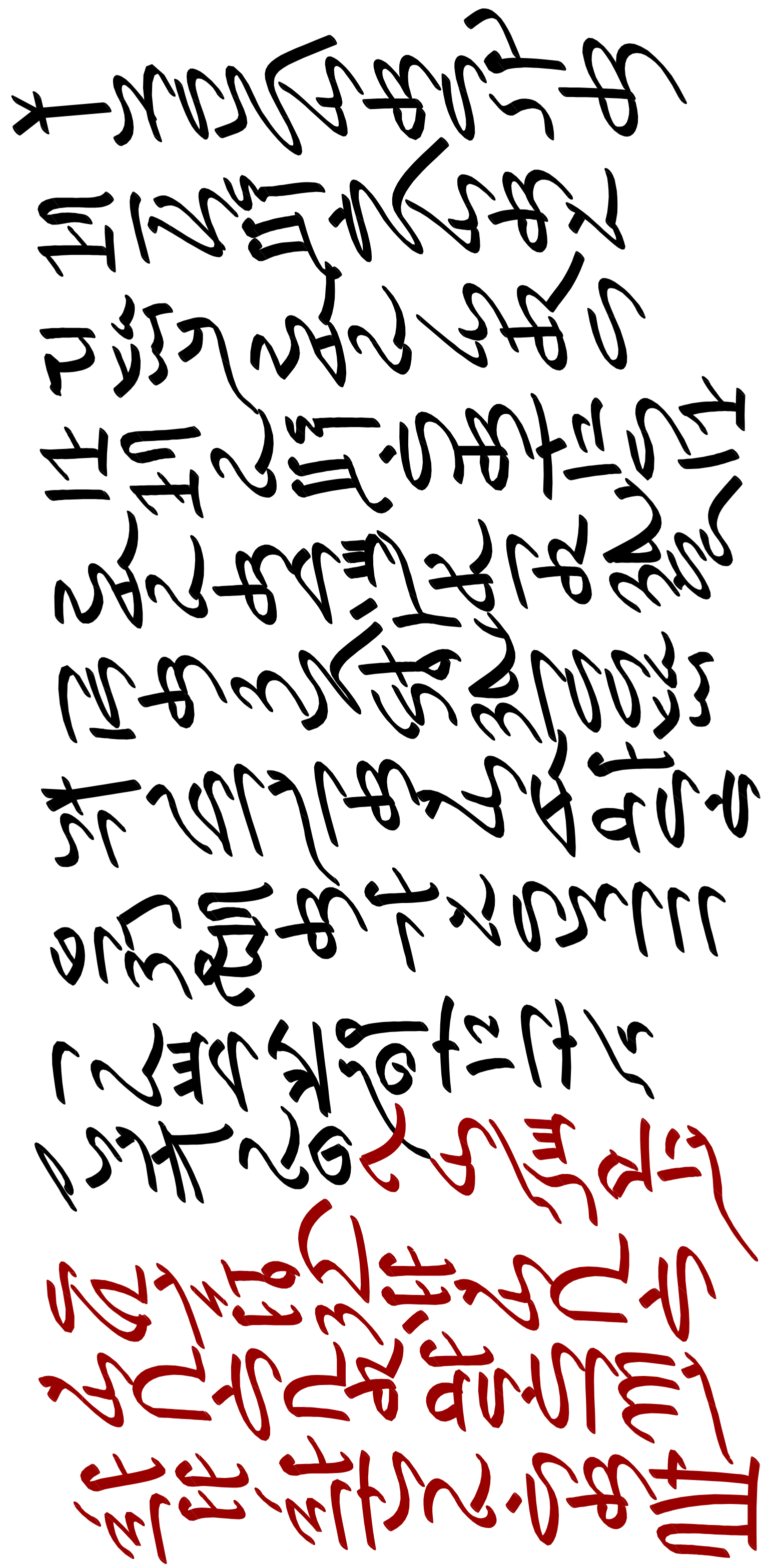


Lines 170 - 176



Lines 177 - 189

177
178
179
180
181
182
183
184
185
186
187
188
189



Grammatical Elements and Patterns

This section organizes the elements and patterns of Egyptian grammar by the parts of speech. It reorganizes much of the information previously provided in the line by line analysis and presents it in a more systematic fashion.

Substantive elements

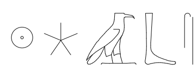
Nouns

Number

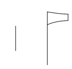
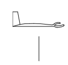
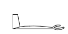
Egyptian substantives may be inflected to indicate singular, dual or plural number.

Singular

There is no phonemic marker of the singular.

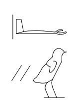
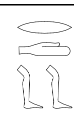
		*sbꜣ*	star

If the word is written logographically, a stroke is usually written after the logograph to indicate a single instance of the object depicted. The stroke is the glyph for ‘one.’ Occasionally the logograph is written by itself.

		*nṯr*	god
		*ꜥ*	hand, arm
		*ꜥ*	hand, arm

Dual

The dual number is marked phonemically by the suffix , , ‘y’. The dual is used for things that come in pairs such as arms, legs, hands and feet.

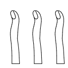
		*ꜥwy*	hands, arms.
		*rdwy*	legs, feet

While not marked phonemically as a dual, there are some nouns that carry a determinative that indicates duality or parallelism. In this case the glyph is two vertical lines rather than two lines on an angle.

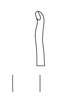
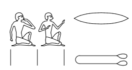
		*sn*	companion

Plural

The stoke is in fact the glyph for ‘one’ and indicates a single instance of the object represented by the logogram. Plural instances of the object represented may be indicated by simply repeating the glyph three times as

		*ḏbꜥw*	fingers

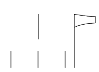
or by placing three strokes beside or below the ideogram.

		*ḏbꜥw*	fingers
		*rmṯ*	people

Many words that are translated as collective nouns in English have plural forms in Egyptian.

		*ỉsw*	crew

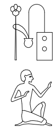
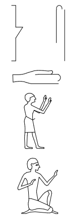
Some words may have both a single and a plurality indicator. While singularity and plurality may be seen as mutually exclusive in English, I suspect that in Egyptian the basic meaning is to indicate the occurrence of an instance of the group. Then again, it may be simply scribal convention, with no subtleties implied by the writing..

		*nṯrw*	gods.

Gender

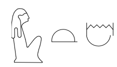
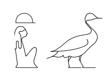
Masculine

There is no phoenemic marker of the masculine gender.

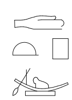
		*sš*	scribe
		*sḳd*	sailor

Feminine

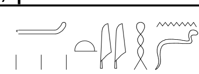
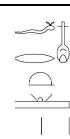
The phoenemic mark of the feminine gender is a  ‘t’ written following the logographic or the phonetic components of the word and prior to any determinative components. Things that are inherently female are grammatically feminine.

		*ḥmt*	wife
		*s3t*	daughter

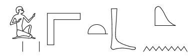
There are a number of nouns that are neither inheriently male nor female that are grammatically feminine.

		*niwt*	town, city
		*dpt*	boat

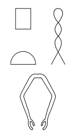
The phoenemic mark of the feminine plural is ‘wt.’ When writing the feminine plural, the ‘t’, as a phonetic element is placed immediately prior to any determinative elements and the ‘w’ mark of plurality is, as in the masculine, placed as the final determinative element.

		*nḥḏwt*	teeth. Note the graphic transposition.
		*nfrwt*	good things. Feminine plural noun based upon the adjective nfr, ‘good.’

There are feminine plural nouns that must be translated as collectives in English.

		*ḳnbt*	court of magistrates.

Weak verbs, verbs with *i* or *w* as the final consonant, have infinitive forms with a final 't.' In early forms of Egyptian these forms are treated as feminine forms. By Late Egyptian they are treated as masculine forms. Middle Egyptian shows examples of both treatments.

		*ḥpt*	embrace.Infinitive form of the verb *ḥpi*

Pronouns

There are three shapes of pronouns in Egyptian, suffix pronound, dependent pronouns and independent pronouns.

Suffix pronouns

Suffix pronouns are closely attached to the words that they govern. Very few elements are ever permitted to intervene between the suffix pronoun and the word that it governs. This close connection is represented in transliteration by a dot between the governed word and the pronoun, e.g. *ỉb.k*.

Suffix shapes are used in substantive patterns to indicate possession.

Possessive pattern



ỉb.k m-ꜥ.k

'your heart in your hand'

The suffix shape is used for the topic in adverbial sentences when it is preceeded by *ỉw*.

Topic of an adverbial sentence



ỉw.f m ỉỉt

'It was coming.'

In verbal patterns the suffix form is used to represent the pronominal topic.

Topic of a verbal sentence



m3.sn pt

'They look at sky.'

In verbal patterns the suffix form, preceeded by an *n*,is used to represent the indirect object of the verb and in prepositional phrases to represent the object of the preposition.

The suffix pronouns vary in pattern by person, by number, and by gender. The use of the dual is uncommon in Middle Egyptian. It occurs only in archaistic texts.

Suffix pronoun forms

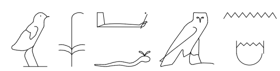
Person	Singular	Dual	Plural
1st common	***ỉ*** ‘I,’ ‘me,’ ‘my’	***ny*** ‘we two,’ ‘us two,’ ‘our’	***n*** ‘we,’ ‘us,’ our’
2nd masculine	***k*** ‘you,’ ‘your’	***ṯny*** ‘you two,’ ‘your’	***ṯn*** ‘you,’’your’
2nd feminine	***ṯ*** ‘you,’ ‘your’		
3rd masculine	***f*** ‘he,’ ‘him,’ ‘his’	***sny*** ‘they two,’ ‘them,’ ‘their’	***sn*** ‘they,’ ‘them,’ ’their’
3rd feminine	***s*** ‘she,’ ‘her’		

Dependent pronouns

Dependent pronouns, unlike suffix pronouns, are not closely attached to another word. Dependent pronouns may not occupy the first position in a sentence. However, it is common for a sentence to begin with a particle immediately followed by a dependent pronoun..

Direct object of a verb

Dependent shapes are used in verbal patterns to represent the direct object of a verb

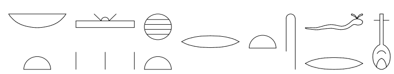


nḥm.f sw

‘It rescues him.’.

Topic of an adjectival sentence

Dependent shapes are used for the topic of non-verbal sentences with an adjectival comment

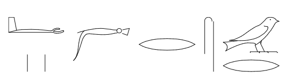


nfr st r ḫt nbt

'It is more beautiful than anything’

Topic of an adverbial sentence

Dependent shapes are used for the topic of non-verbal sentences with an adverbial comment



wr.s(y) r mḥ snw

‘It was greater than two cubits.”

Dependent pronoun forms

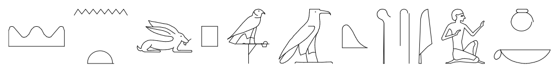
Note that in the plural forms, the suffix and dependent pronoun forms are identical.

Person	*Singular*	*Plural*
1st common	*wi͗* ‘I,’ ‘me’	*n* ‘we,’ ‘us’
2nd masculine	*ṯw* ‘you’	*ṯn* ‘you’
2nd feminine	*ṯn* ‘you’	
3rd masculine	*sw* ‘he,’ ‘him,’ ‘it’	*sn* ‘they,’ ‘them’
3rd feminine	*sy* **or** *st* ‘she,’ ‘her,’ ‘it’	

Independent pronouns

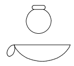
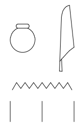
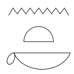
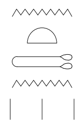
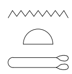
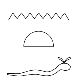
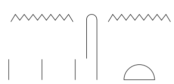
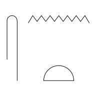
Independent pronouns are used as the topics of nominal sentences, typically with emphasis upon the topic. They typically are the first word in the sentence.

Topic of a nominal sentence

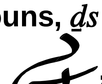
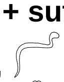
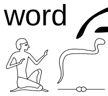
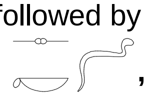


ink is ḥḳꜣ pwnt
'I am the lord of Punt.'

Independent pronoun forms

Person	***Singular***	***Plural***
1st	 ***ỉnk*** 'I'	 ***ỉnn*** 'we'
2nd masculine	 ***ntk*** 'you'	 ***nṯṯn*** 'you'
2nd feminine	 ***ntṯ*** 'you'	
3rd masculine	 ***ntf*** 'he'	 ***ntsn*** 'they'
3rd feminine	 ***nts*** 'she'	

Reflexive pronouns, *ḏs* + suffix pronoun

The word ,  ***ḏs***, followed by a suffix pronoun forms a reflexive pronoun**,** e.g. **, *ḏs.ỉ*,** 'myself,' **, *ḏs.k*,** 'yourself.'

Adjectives

Adjectives are words that modify nouns. Attributive adjectives are used to describe a quality, specification or characteristic of the noun. In Egyptian, attributive adjectives follow the noun that they modify and agree with the noun in number and gender. In this example the noun ***šmsw*** is masculine and singular. There are no particular endings that identify the masculine gender and the singular number.

Attributive adjective

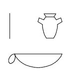
Attributive adjectives follow the noun that they modify and agree with the noun in number and gender, taking the same gender and number endings as the noun.



šmsw ỉkr
'excellent follower'

Possessive pronominal adjectives

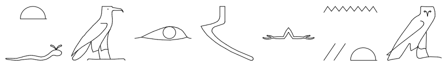
Personal possession is represented by closely attaching a suffix pronoun to the substantive that is the possessed object. When there are other modifiers of a substantive that follow it, such as an attributive adjective, the suffix pronoun is always directly attached to the substantive. No other element may intervene between a suffix pronoun and the word that it governs.



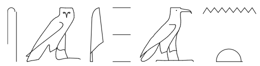
ỉb.k
'your heart'

Relative adjective

A relative adjective is a relative pronoun used in an adjectival clause**.**

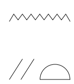
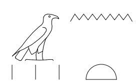
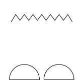
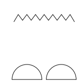


m nty n m3.t*(*w*)*.f
‘as one who is not seen’



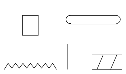
ntyw ỉm.s
‘those in it’

Relative adjective forms

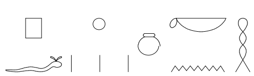
	Singular	Plural
masculine	 ***nty***	 ***ntyw***
feminine	 ***ntt***	 ***ntt***

Demonstrative adjective

The demonstrative adjective, like attributive adjectives, followes the substantive and agrees with it in number and gender.



ỉw pn
‘this island’



ḥknw pf
‘that incense’

Demonstrative adjectrive forms

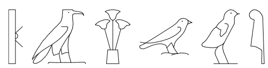
	Singular	Plural
Near masculine	□ 𓈖 *pn* **‘this’**	𓇋𓇋 *nn* **“these”**
feminine	𓏏 𓈖 *tn* **‘this’**	
Far masculine	□ 𓆑 *pf* **‘that’**	𓈖 𓆑 *nf* **‘those’**
femin ine	𓏏 𓆑 *tf* **‘that’**	

Genitival relationships

Genitival structures express the relationship between nouns that are represented in English by 'of,' or 'belonging to.' Egyptian can express the genitival relationship in two ways.

Direct genitive

In the direct genitive the two nouns are placed in direct juxtaposition.

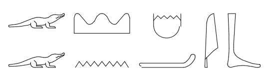


šwi ḥꜥw

'free of excess'

Indirect genitive

In the indirect genitive pattern the genitival adjective, , 𓈖, *n*, is placed between the two nouns. In the earliest occurrences the genitival adjective agrees in number and gender with the preceding noun. Over time the pattern tended to become an invariable, , 𓈖, *n*,.



biꜣw n it

'the mine of the king'

Indirect genitive forms

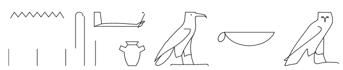
	Singular	**Dual**	**Plural**
masculine	***n***	***nwy***	***nw***
feminine	***nt***	***nty***	***nt***

Substantival sentence patterns

Adjectival sentences

An adjectival sentence begins with an adjective as the comment of the sentence and followed by a substantive as the topic of the sentence. If the topic is a pronoun, the dependent pattern of the pronoun will be used.
Adjectival sentence pattern:

Adjective + substantive

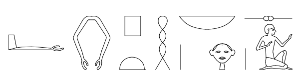


mꜥkꜣ ỉb.sn
'their hearts were brave'

Adverbial sentences

A sentence with an adverbial phrase as its comment is an adverbial sentence. A prepositional phrase is one of the most common forms of an adverbial clause in adverbial sentences. Adverbial sentences can be either main sentences or subordinate clauses.

substantive (topic) + adverbial phrase (comment)

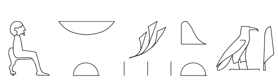


s nb ḥr ḥpt
'everyone is embracing'

Identity sentences

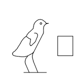
The pattern of direct juxtaposition of nouns or pronouns is used to indicate that the two items are identical. This pattern of predication is sometimes called tautological predication. The first noun is the topic and the second noun is the comment.

substantive (topic) + substantive (comment)



ỉꜣkt nbt
'leeks were ruler'

Set membership sentences

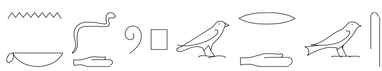
Nominal sentences that use the particle , , *pw*, to mark the comment

of the sentence are set membership sentences. The , *pw* marks the preceding substantive as the comment of the sentence. The substantive following is then the topic of the sentence. The structure indicates that the topic is a member of the set represented by the comment

The word , *pw* immediately follows the substantive portion of the comment preceding any adjectives or prepositional phrases that may be attached to the substantive. The suffix pronoun, as is always the case, is inseparable from the word it governs.

, *pw* is invariable in number and gender. It was originally a demonstrative pronoun meaning ‘this.’ It retains its function as a demonstrative pronoun only in archaic texts and formal epithets of notables.

substantive + *pw* + substantive



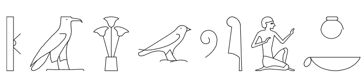
swrd pw ḏd.n.k

‘talking to you is tiresome'

Cleft sentences

A simple sentence may be divided into two clauses for the purpose of focusing upon one of the elements of the sentence. The cleft sentence is constructed as an adjectival sentence (page 85 below) with the topic placed first and the adjectival comment following. If the topic is a noun it is preceeded by the particle , *in,* if the topic is a pronoun, the independent form of the pronoun is used.

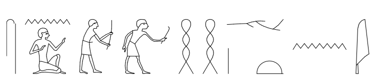
Independent pronoun + adjectival comment



ink šwi ḥʿw

‘I am free of excess.’

***in* + substantive + adjectival comment**



in ḫt ḥw n.i s(t)

‘It was the mast that broke it for me.’

Verbal elements

In the pattern designations that follow, the verb ***sḏm***, 'hear,' is used to illustrate the pattern as it applies to transitive verbs and the verb ***ii***, 'come,' 'go,' as the pattern applies to intransitive verbs.

Aspect, Tense, Voice and Mood

The tenses, moods and aspects of Egyptian verbs were most likely indicated, as in other Afroasiatic languages, by the pattern of vocalization applied to the verb stem. Much of this information is not available in the written form of the language. However, information about tense, mood and aspect of the verb was also carried in larger syntactic units. Thus, while a great deal of ambiguity can exist about the proper translation of a verb by itself, that ambiguity can be reduced or eliminated entirely by analysis of the entire clause or sentence in which it occurs.

Aspect

The aspect of a verb refers to whether the verbal action is completed or not completed. If the action is completed it is called 'perfective,' if not completed it is called 'imperfective.' The imperfective aspect may be used to indicate action that is continuous or repetitive.

Tense

The tense of a verbal clause refers to the time of the action. This time can be expressed either from the point of view of the speaker, in which case it is called 'absolute time,' or with reference to some other action in the narrative without regard to the point of view of the speaker, in this case it is called 'relative time.'

Mood

The mood of a verb reflects the attitude of the speaker toward the verbal action.

Imperative

The imperative mood is used to express commands.

Indicative

By the indicative mood the speaker indicates that he or she regards the statement as one of fact. The indicative mood is commonly used for past narrative.

Potential

The prospective mood is used to express wishes and in circumstantial clauses.

Voice

The voice of a verb can be either active or passive.

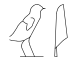
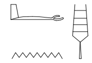
Active

In the active voice the topic performs the action expressed by the verb.

Passive

In the passive voice the topic receives the action expressed by the verb.

Simple verbal sentence patterns

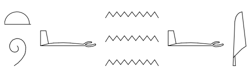
Egyptian verbal patterns can either be simple patterns with a single verb or compound patterns where the verb is introduced by , , *ỉw* or by , , *ˁḥˁ.n*

The *śḏm* Imperative pattern:

The imperative mood expresses a command, a wish or an exhortation directed by the speaker toward one or several persons. The topic of an imperative sentence is in the second person, ‘you,’ or in the case of an exhortation may be in the first person, ‘may I…' ‘may we…'

Since there is seldom any ambiguity with regard to the topic, it is usually not expressed When the topic is expressed, it is for the purpose of emphasis. In this case the topic is indicated by the preposition *r* followed by the second person singular suffix pronoun

without topic expressed



ỉˁ tw

‘Wash yourself.’

with topic expressed



śḏm r.k n. ỉ

‘Listen to me.’

Indicative forms

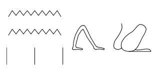
When a substantive topic precedes a *śḏm.f* or *śḏm.n.f* pattern of the verb it is in an emphasized position called frontal extrapolation and a resumptive pronoun will be in the position normally occupied by such a noun

The *śḏm.n.f* pattern:

The *śḏm.n.f* pattern of the verb is used in an indicative mood. That is it reflects the speaker's attitude that the verbal action is fact and refers to a specific event. The *śḏm.n.f* pattern is commonly used in past narrative.

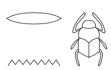
The *śḏm.n.f* pattern is formed by placing the morpheme *n* after the verb stem The topic of the verb immediately follows the *śḏm.n* formation. If the topic is a pronoun, the suffix pattern of the pronoun is used. The pattern may also be used impersonally with no topic expressed.,

with topic expressed



pḥ.n.n
'we reached,' 'we have reached'

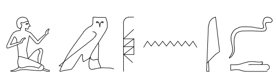
with no topic expressed



***ḫpr.n* '**
it happened'

The *śḏm.in.f* pattern

The *śḏm.in.f* pattern of the verb is formed by adding the particle , *in*, and the nominal or pronominal topic to the stem of the verb. The *śḏm.in.f* pattern is used to begin a past narrative. It is frequent at the introduction of a literary text in Middle Egyptian



ḏd in šmsu
'A follower spoke'

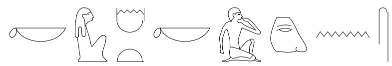
Prospective forms

The ***śḏm.f*** pattern of the verb is used in main sentences to refer to a potential action. It is used as the expression of a wish, exhortation or expectation of an event. Neither geminating stems nor weak stems show gemination. The pattern may show an ending in ***y*** or , ***w***, however, this ending is most often not represented in the orthography.

It may often be translated as a simple future.

The *śḏm.f* pattern in main clauses

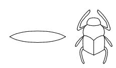
with an expressed topic



sn.k ḥmt.k

‘You will kiss your wife’

with no expressed topic

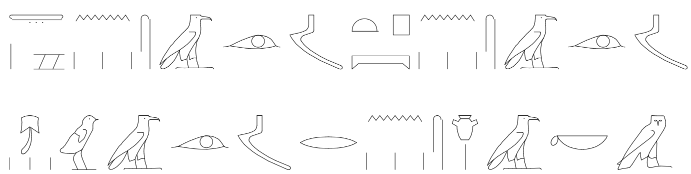


ḫpr

‘It will happen’

The active *śḏm.f* pattem in circumstantial clauses

The bare *śḏm.f* is one of the patterns that may introduce an unmarked circumstantial clause. Such clauses may also be introduced by the stative, the *hr*, *m*,or *r* + the infinitive patterns, or the bare *śḏm.n.f* pattern of transitive verbs.



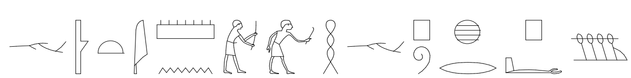
mꜣ.sn pt mꜣ.sn tꜣ mꜥkꜣ ib.sn r mꜣw

‘(Whether) they looked at the sky or the sea
their hearts were braver than lions.’

The passive *śḏm.f* introduction to a circumstantial clause

Occasionally a *w* ending helps to identify the passive *śḏm.f*. However, this ending is often not written and is never written when the topic is a pronoun.

The passive *śḏm.f* pattern in a circumstantial clause is often translated as an English past or present perfect tense.[41]



šsp ḫrpw ḥw mnit

‘The mallet having been taken the mooring post is driven in.’

[41] Gardiner, §422

Stative patterns

Only in the first person are there examples of the stative that should be translated as an active past narrative in English, , ***ỉb.kwỉ***, ‘I thought.’ For other persons the stative expresses the state or condition of the topic, or topic, as a result of the action of the verb stem. In this regard the stative functions very like an adverbial phrase. The stative is most often found in an expression which is the comment of an adverbial sentence or is a circumstantial clause.

With transitive verbs the stative is usually best translated as a passive present perfect in English, , ***śḏm.w***, ‘having been heard.’ With intransitive verbs the stative is most often translated as an active present perfect in English, , ***ỉỉ.t(ỉ),*** ‘it (feminine) having returned’

With intransitive verbs of motion the stative can be used to introduce a circumstantial clause.

There is an occasional, probably archaic, use of the second and third persons of the stative pattern as an independent form in some greetings and exhortations such as , ***snb.t(Ỉ)***, ‘health!.’

Stative forms of the verb

Person	*Singular*	*Plural*
1st	[42] *śḏm.kwi* ***'I having been heard'***	*śḏm.wyn* ***'we having been heard'***
2nd	[43] *śḏm.t(i)* ***'you having been heard'***	*śḏm.tiuny* ***'you having been heard'***
3rd masculine	[44] *śḏm(w)* ***'he having been heard'***	*śḏm(w)* ***'they having been heard'***
3rd feminine	*śḏm.t(i)* ***'she having been heard'***	

Since the , , of the third person masculine singular and plural of the stative is seldom written and the , , ***ti***, of the second and third person endings in the stative is commonly written , , ***t***, the orthography of the stative is often not helpful in identifying the pattern.

Note that the first person singular of the stative, ***śḏm.kwi***, 'I heard,' is identical in orthography to the second person singular of the ***śḏm.f*** followed by the first person singular dependent pronoun, ***śḏm.k wi***, 'You hear me.'

In the stative a nominal topic always precedes the verb.

---

[42] This ending may also be written as ***ki*** or simply , ***k***. This last form makes the form morphologically indistinguishable from the second person masculine singular of the ***śḏm.f*** pattern.

[43] The , ***ti***, of the second and third person endings in the Stative is commonly written .

[44] The , ***w***, of the third person masculine singular and plural is seldom written.

The substantive + stative pattern

The substantive + stative pattern expresses the state or condition of the topic, or topic, as a result of the action of the verb stem**.**

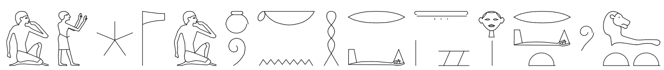
First person pronominal topic



hꜣ.kwỉ r wꜣḏ-wr

'I went down to the sea'

Substantive topic + stative

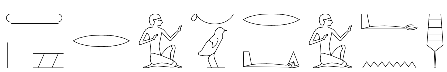


ḥꜣtt rdỉ.t(ỉ) ḥr tꜣ rdỉ ḥknw dwꜣ-nṯr

'The bow-rope having been placed on land, thanksgiving and praise to god are given.'

śḏm.n.f + stative

The ***śḏm.n.f*** **+** stative pattern is used with verbs of motion and with intransitive verbs to express past narrative.



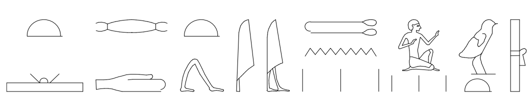
ꜥḥꜥ.n rdỉ.kwỉ r ỉw

'I was placed on an island**.'**

The stative as a modifier of a verb

The stative may be used to qualify a preceding verb. In this use it functions as the equivalent of an adverbial clause of circumstance in English.

The stative as an adverb



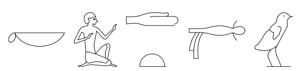
ỉswt.n ỉỉ.t(ỉ) ꜥd.t(ỉ)

'Our crew has returned safely.'

The passive pattern

The *śḏm.tw.f* passive pattern

The passive of the *śḏm.f* pattern of the verb is formed by placing the indefinite pronoun , , *tw*, between the verb stem and the suffix pronoun. As in this sentence the *w* of this pattern is not always written**.**



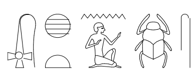
wšdt*(*w*)*.k

'you are addressed'

The causative pattern

***sśḏm*, causative**

, or ,*s*, as a prefix to a verb stem gives the verb causative meaning.



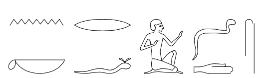
sḫpr.n.ỉ ḫt

'I caused to exist fire.'

The exhortative pattern

***śḏm rf* exhortative**

Non-geminating *śḏm.f* followed by the particle *rf* is often used to express a wish or an exhortation. The *rf* serves to distinguish the pattern from a simple future statement. In this pattern the *rf* takes precedence over a nominal topic but not over a pronominal topic.



sḏd.ỉ rf n.k

'Let me tell you.'

Substantival forms of verbs

Substantival forms are transformations that permit a verb to function syntactically as a substantival. The infinitive is an impersonal substantival form that focuses on the verbal action. The emphatic is a personal substantival form that focuses on the actor,the relative forms are personal substatival forms that focus upon the object or the result of the action. The relative forms are morphologically closely related to participles.

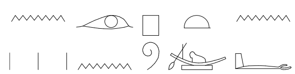
Infinitive forms *sḏm, iit* **,**

The infinitives of most verbs have no special ending and are treated syntactically as masculine nouns. Verbs whose final consonant is *i* or , *w* are called weak stems. The infinitives of weak stems have the feminine ending , *t*.

In early stages of the language the infinitives with the feminine ending were treated syntactically as feminine. In Late Egyptian all infinitives are treated syntactically as masculine. In Middle Egyptian the evidence is ambiguous but one would expect a gradual transition from the earlier to the later pattern.

The infinitive as the substantival comment of a sentence

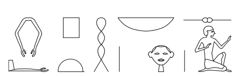
This narrative pattern focuses upon the action itself. The main verb is cast as an infinitive and is placed in initial position as the comment, marked by , pw, this construction is followed by a relative pattern of the verb , *,iri,* ‘do.’ I The pattern is used almost exclusively with verbs of motion.



nˁt pw ir(w).n.n

‘It was a sailing that we did’

The infinitive as the object of the preposition in an adverbial sentence



s nb ḥr ḥpt

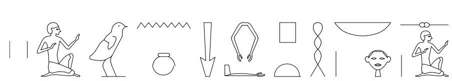
‘Everyone is embracing’

The preposition + infinitive sentence pattern

The use of the preposition + infinitive pattern serves to focus the sentence upon the action of the verb and the time of the verbal action. The stative, by contrast, focuses the sentence upon the resulting state of the topic as a result of the verbal action.

The preposition + infinitive sentence pattern follows the adverbial sentence pattern: substantive (topic) + adverbial phrase (comment).

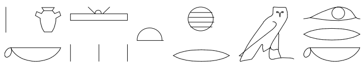
 *, ḥr* **+** the infinitive indicates a concomitant circumstance.



s nb ḥr ḥpt snw.f

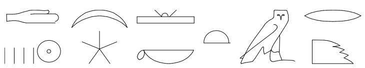
‘Everyone is embracing his companion.’

 ***, m +*** the infinitive is sometimes used with verbs of motion also to indicate a concomitant circumstance.



irr.k m ḫrt ib.k
‘’Your actions are as you wish.’ (literally: 'belonging to your heart')

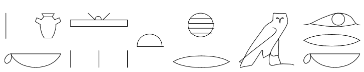
 ***, r +* the infinitive indicates purpose or result.**



r kmt.k ȝbd fdw
‘until you complete’

The *śḏm.f* emphatic pattern

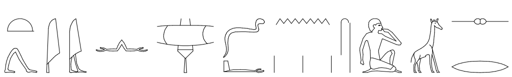
The emphatic form is a personal substantival pattern of the verb that is the topic of the sentence. It will be followed by an adverbial phrase as the comment of the sentence.
There is no visible distinction between predicative forms and emphatic form in the shapes of strong verbs. Weak verbs show a reduplication of the second radical of the stem. Irregular verbs appear with the forms *inn*, *dd*, *iww*, and *mȝȝ*.



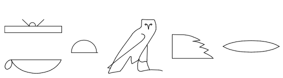
irr.k m ḫrt ib.k
‘’Your actions are as you wish.’ (literally: 'belonging to your heart')

The *śḏmt.f* substantival pattern

The *śḏmt.f* is a personal substantival pattern of the verb which is used as the object of the negative particle , *n*, or of the prepositions , , *r*, and ,  *ḏr*. All three patterns serve to define the time of the verbal action.



sr.sn ḏꜥ n iit
‘They could fortell a storm before it came.’ (literally: ‘not its coming.’)



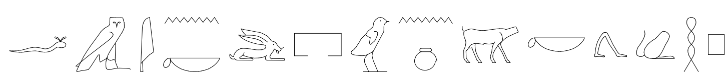
r kmtt.k
'until you complete'

ḏr ḫprt.f
'since it happened'

The *śḏm.f* and *śḏm.n.f* relative patterns

Relative forms are methods of transposing a *śḏm.f* or *śḏm.n.f* pattern into a relative clause. .Relative forms refer to the object of the main sentence as an antecedent and often may be translated into English as relative clauses introduced by 'whom,' 'which' or 'what.'
The relative pattern is similar to the *śḏm.f* and the *śḏm.n.f* forms with the addition that, since it is a substantive, it agrees with its antecedent in gender. If the antecedent is masculine the ending is , , *w*. However, this ending is seldom written, particularly when the topic of the relative pattern is a pronoun. If the antecedent is feminine the ending is , , *t*. If the verb has a determinative the gender ending precedes the determinative.
Perfective relative patterns do not show germination. Imperfective relative patterns do show germination suggesting that a full vowel occurs in that form between the repeated consonants.
The imperfective relative pattern refers to repeated or continuous action, past, present or future. The perfective pattern refers to completed, and thus to past, action.

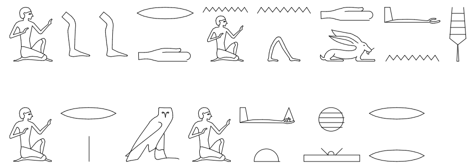
The *Śḏm.f* perfective relative pattern with specific antecedent



pḥ.k ḫnw wn.k im.f
'You will reach the residence in which you were in it'

The *Śḏm.f* perfective relative pattern with nonspecific antecedent

The nonspecific reference, , ***dit.i***, ‘what I could put,’ like the nonspecific , ***ḫt***, ‘thing’ is marked as femine. These nonspecific references are often marked as plural as well.

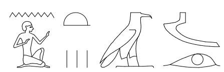


ꜥḥꜥ.n dwn.n.i rdw.i
r rḫ dit.i m r.

‘I stretched out my legs
to know (what) I could place in my mouth.’

The *śḏmw.n.f* relative pattern

The *śḏmw.n.f* pattern is a relative form. It has both an expressed or implied substantival antecedent with which it agrees and has a topic of the verb that is attached by means of the genitival adjective, , , *n*.
When the antecedent is neuter, plural strokes may also be used.



m3t.n.i,
‘what I have seen.’

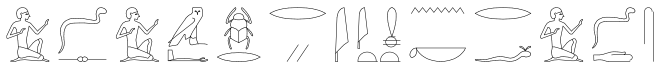
Adjectival forms of verbs

A participles is a transformation that permits a verb to function syntactically as an adjective. Participles refer to the topic of the main sentence as an antecedent and are often translated into English as relative clauses introduced by ‘who,’ ‘which’ or ‘that.’

Participles can be either perfective or imperfective. Perfective participles focus upon the state or condition that the topic has attained with reference to the action implied by the verb. The perfective is most often used with past reference. The imperfective participle focuses upon the habitual, the repeated, or the continuous nature of the action implied by the verb

Participles can also be either active or passive.

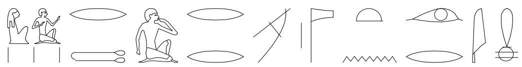
Perfective active participle



sḏd.i rf n.k mitt iry ḫpr m-ꜥ.i ḏs.i

‘Let me tell you the like therof that happened to me, myself.’

Imperfective active participle

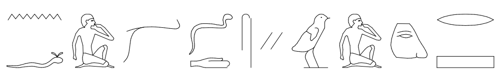
…  …

…mi irt n nṯr mrr rmṯ…

‘…as is done for a god who loves a people…’

The participle as the comment of an adjectival sentence

When the participle is the comment of an adjectival sentence the construction follows the pattern expected for adjectival sentences. The participle comment is placed first and the topic, if a pronoun, is in the dependent form.



rš.wy sḏd dpt.n.f

‘How happy is he who tells what he has tasted.’

Compound verbal sentence patterns

The compound patterns of Egyptian verbs are created by preceding predicative basic forms with either of the auxiliary verbs, , , ***ỉw***, or , , ***ꜥḥꜥ.n***.

The general rule with regard to the presence of a pronominal suffix on the auxiliary, ***ỉw*** or ***ꜥḥꜥ.n*** is that Egyptian avoids two identical inflectional` endings in a compound verb form.[45] Thus, if the topic of the verb is a pronoun, one would the inflectional ending to appear on the main verb and not on the auxiliary.

Compound forms introduced by , , *ỉw*.

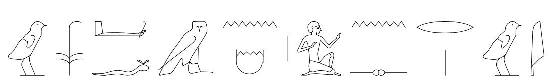
All verb forms compounded with ***ỉw*** introduce a statement the time and scope of which is to be regarded with reference to the sphere of interest and to the present time of the speaker.

ỉw.f sḏm.f and ***ỉw sḏm.f*** patterns

These patterns are very common in generalizations where they refer to vaguely present or future time. They may also be used for past habit or custom or for prolonged action in the past. This pattern is also commonly used for generalizations.

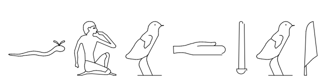
Passive forms of the ***ỉw sḏm.f*** are more common than active since this form serves as the passive for the ***ỉw.f sḏm.f*** form as well.The ***ỉw sḏm.f*** pattern of the verb is used just as the ***ỉw.f sḏm.f*** .

The general rule with regard to the presence of a pronominal suffix on the auxiliary, *ỉw* is that Egyptian avoids two identical inflectional endings in a compound verb pattern. . If the topic of the sentence is a noun then the ***ỉw.f sḏm.f*** is used with the topic and any modifiers following the auxiliary verb *ỉw*. A suffix pronoun, agreeing with the topic in number and gender, is attached to the main verb stem



ỉw r n.s nḥm.f sw

'A man's mouth rescues him.'



ỉw mdw.f

'He speaks'

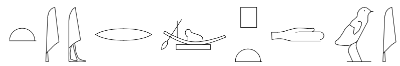
ỉw.f r ỉỉt

The compound patterns using verb forms following prepositions indicate a

---

[45] Polotsky, p.21.

progressive action. Both , ***ḥr*** **,** with the transitive verbs and , ***m*** , with the intransitive verbs imply a past action with reference to the present of the speaker, , ***r*** , implies a future action.



iw dpt r iit
'A ship will come.'

iw śḏm.n.f

The form ***iw śḏm.n.f*** is used in an apparent past narrative form in the first person singular, or with a first person singular complement. It is only an apparent narrative form since Egyptian treats autobiographical statements as direct speech and not as narrative. Since the ***iw*** auxiliary relates the action of the verb to the present of the speaker, this past form may often be translated as a present perfect in English.

iw.i ii.kwi

m.k wi ii.kwi

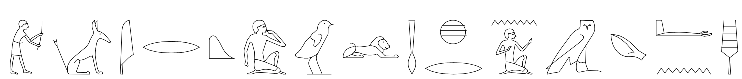
Only the first person singular forms of the stative retain in Middle Egyptian the earlier use of the tense as a general-purpose tense of past narrative. In this situation the pronoun appears both with the auxiliary ***iw*** and with the verb. The suffix pronoun on ***iw*** and the stative ending on the verb are not identical even though they have the same reference.

Compound forms introduced by , , ꜥḥꜥ.n

Whereas the auxiliary element ***iw*** relates refers the sentence to the present time of the speaker, the auxiliary ***ꜥḥꜥ.n*** refers the sentence to past time with reference to the speaker.

ꜥḥꜥ.n śḏm.n.f

This pattern is a common past narrative pattern used frequently in *The Shipwrecked Sailor*. See particularly lines 45, 56, 83, 161 and 166. As with compound forms introduced by *iw*, Egyptian avoids two identical inflectional endings in a compound verb pattern

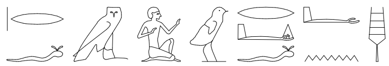


ꜥḥꜥ.n sḏm.n.i ḫrw ḳri
'I heard the voice of a storm.'

ꜥḥꜥ.n śḏm.f

The ***ꜥḥꜥ.n śḏm.f*** pattern is uncommon but seems to have the same meaning as

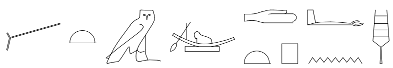
the *ꜥḥꜥ.n śḏm.n.f* pattern.



ꜥḥꜥ.n rdi.f wi m r.f
'He placed me in his mouth.'

ꜥḥꜥ.n + stative

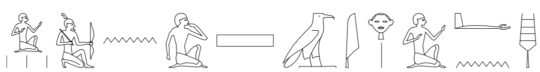
The stative pattern as is usual focuses upon the state or condition of the topic as a result of the verbal action, rather than upon the verbal action itself. The *ꜥḥꜥ.n.f* + stative pattern is common with verbs of motion and with intransitive verbs. With these verbs the pattern has active voice.
The relatively small number of examples of the *ꜥḥꜥ.n.f* + stative pattern with transitive verbs all occur with pronominal topics. The pattern has passive voice.



ꜥḥꜥ.n dpt m(w)t(.ti)
'The boat died'

ꜥḥꜥ.n.f ḥr śḏm (ḥr +infinitive)

The *ꜥḥꜥ.n.f ḥr śḏm* (**ḥr +infinitive**) form is uncommon, and seems to have the same meaning as the *ꜥḥꜥ.n śḏm.n.f* fpattern.



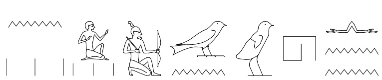
ꜥḥꜥ.n.i ḥr iꜣš n mšꜥ
'I called to the sailors.'

Negative forms

Egyptian uses the negative particles , *n*, and , *nn*, to negate the nexus of a sentence, the relationship between the topic and comment of a main sentence. It uses infinitive verbs to negate a particular word or expression within a sentence.

Negation of an adverbial sentence

To negate the nexus of an adverbial sentence the word **,** ***nn*****,** introduces the topic. If the topic is a pronoun it takes the dependent shape**.**

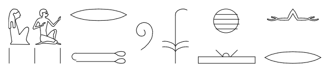


nn nhw n mšꜥ.n

‘There was no loss to our crew.’

The negation of past events, *n śḏm.f*

The ***n śḏm.f*** pattern is used as the negative where the ***śḏm.n.f*** would have been used to express the affirmative. It is therefor usually translated with a past time reference.

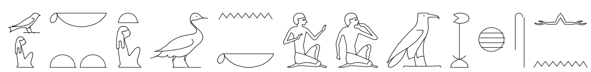


n rḫ sw rmṯ

‘The people did not know him.’

The negation of future events*, nn śḏm.f*

Th**e** ***nn śḏm.f*** pattern is used to negate future events.

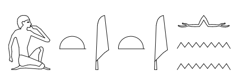


nn sḫꜣ.i n.k sꜣt ktt

‘I will not mention to you a little daughter.’

Non-occurance of an action, *nn* + the infinitive.

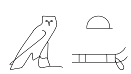
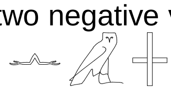
**,** ***nn***, introducing the infinitive indicates the non-occurrence of the action of the verb stem and is usually best translated ‘without.’



nn itit

‘without stammering’

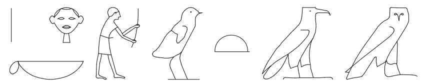
Negative verbs

There are two negative verbs in Egyptian,  ***tm***, which is not found in *The Shipwrecked Sailor*, and , ***imi***, which is found only in its imperative pattern , ***m***.

The negative imperative pattern, *m* + *śḏm*(*w*)

The negative imperative pattern is formed with , ***m*,** the imperative of the negative verb, ***ỉmỉ*,** followed by a special pattern of the verb called the negatival complement which is only used in this situation.

The characteristic of the negatival complement is the ending , ***w*,** which, however, is seldom written.



m ꜣtw ḥr.k

'Don't whiten your face.'

.

Introductory words for subordinate clauses

Temporal prepositions-conjunctions

	*m*	when
	*r*	until
	*ḫft*	when. *Note the graphic transposition of the f and the t.*
	*ḏr*	since
		before

Conditional prepositions-conjunctions

	*ỉr*	if
	*ỉn*	if

Comparative prepositions-conjunctions

	*m*	as
	*mỉ*	as
	*ḫft*	as. *Note the graphic transposition of the f and the t.*

Causal prepositions-conjunctions

	*n*	because
	*ḥr*	because

List of Glyphs

The classification and description of glyphs follow those of Gardiner's *Egyptian Grammar*. The numbers which appear in the far right column of the list are those of the *Egyptian Grammar*, which itself follows the Oxford *Catalogue* of 1928. Only the glyphs which are needed for the transcription of *The Shipwrecked Sailor* and a few others appear here. This includes all of the phonograms as well as the more common of the ideograms and determinatives.

The following abbreviations indicate the usage of the glyphs:

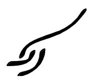
- ***L.*** Logogram
- ***D.*** Determinative
- ***P.*** Phonogram
- ***P.D.*** Phonetic determinative

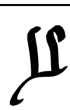
A, B. People and their occupations

 		***L.*** or ***D.*** Woman ***D.*** Female occupations, relationships, personal names, first person singular pronoun: ***snt***, 'sister'	Seated woman	B1
 		***L.*** ***s***, 'man' ***D.*** Occupations, personal names, first person singular pronoun	Seated man	A1
		***L.*** or ***D.*** Activities involving the mouth: ***iꜣš*** 'call', ***wšb***, 'answer', ***mri***, 'love', ***dpt***, 'taste'	Man with hand to mouth	A2
		D. Be fatigued, be resting	Fatigued man	A7
		***L.*** ***ꜣtp,*** 'load', 'carry'	Man with basket on head	A9
		***D.*** ***sḳdw***, 'sail'	Man holding oar	A10
		***L.*** ***mšꜥ***, 'crew', 'army' ***D.*** Soldiers	Soldier with bow and quiver	A12
		D. Prisoner, rebel, enemy	Man with arms tied behind back	A13

		D. Enemy, die	Man bleeding from head	A14
		***L.*** *ḫrd*, ‘child’ ***D.*** Child, nobleman	Child sitting on lap, hand to mouth	A17
		L. or ***D.*** *iȝw*, óld’	Man leaning on stick	A19
		***L.*** or ***D.*** *ḫnms*, ‘friend’	Man holding stick	A21
		***L.*** *ḥwi*, ‘strike’, *iṯi*, ‘take’ ***D.*** Force, violence, any action requiring effort: *wȝḥ*, ‘set down’, *dȝr*, ‘subdue’	Man hitting with a stick, both hands on the stick	A24
		***L.*** *ḥwi*, ‘strike’	Man hitting with a stick, one hand behind the back	A25
		***D.*** Be high, rejoice, mourn: *kȝ*, ‘high’	Man with both arms raised	A28
		***L.*** Praise ***D.*** Adore, supplicate, show respect for: *dwȝ-nṯr*, ‘praise to god’	Man with arms raised before him	A30
		D. God, king	Seated, bearded and wigged man	A40
		D. King	As above, with uraeus on brow	A41
		D. relating to, belonging to	Seated man holding a knife	A48
		***L.*** *špsi*, ‘be noble’ ***D.*** Revered persons	Noble seated on a chair	A50
		L. or ***D.*** Mummy ***D.*** Statue, form, be like	Upright mummy	A53
		***D.*** Lie, decease, corpse: *sḏr*, ‘rest’, lie down, spend the night’	Mummy lying on a bed	A55

D. Parts of the human body

		***L.*** *tp*, 'head' ***D.*** Movements of the head	Head in profile	D1
  		***L.*** *ḥr*, 'face' ***P.*** *ḥr*	Face..	D2
		***L.*** or ***D.*** Hair: *ḫbswt*, 'beard' ***D.*** Complexion, color, widow, mourn, lack	Hair	D3
		***L.*** *ỉrt*, 'eye' ***D.*** Things related to the eye or actions of the eye: *m33*, 'see' ***P.*** *ỉr*	Eye	D4
		***D.*** Look, be wakeful	Eye with paint	D5
		***D.*** Eyebrow	Eyebrow	D13
		***L.*** Nose ***D.*** Nostril, smell, joy: *rš*, 'happy', *sn*, 'kiss', ***P.*** *ḫnt*	Nose, eye and cheek	D19
		***L.*** Mouth ***P.*** *r*	Mouth	D21
		***L.*** The Ka (*k3*) ***P.*** *k3*	Uplifted arms	D28
		***L.*** or ***D.*** *ḳn*, 'embrace'	Arms embracing	D32
		L. *ḫni*, 'row' ***P.*** *ḫn*	Arms rowing	D33
		***L.*** *nn*, 'not' ***D.*** Words of negation, ignorance, forgetting: *ḫm*, 'be ignorant' ***P.*** *n* and *ḫm*	Arms in negative gesture	D35

		***L.*** *ꜥ*, ‘arm’ ***P.*** *ꜥ*	Arm	D36
		***L.*** *rdi*, *di*, ‘give’, *ỉmi*, ‘give’ (imperative) ***P.*** *d*, *mi* and *m*	Arm with hand holding bread	D37
		***D.*** *ỉmi*, ‘give’ (imperative) ***P.*** *mi*, *m*	Arm with hand holding rounded loaf	D38
		D. Offer, present	Arm with hand holding a bowl	D39
		***D.*** Actions requiring an effort: *fꜣỉ*, ‘raise’, *mꜥkꜣ*, ‘brave’, *nḫt*, ‘strong’	Arm with hand holding a stick	D40
		***L.*** and ***D.*** Arm, shoulder ***D.*** Movements of the arms: *ḫꜣm*, ‘bend in respect’ ***P.*** *nỉ*	Arm with palm down	D41
		L. *ḫwỉ*, ‘protect’ ***P.*** *ḫw*	Arm with hand hold a flagellum	D43
		***L.*** *d*, ‘hand’ ***P.*** *d*	Hand	D46
		***L.*** *ḏbꜥ*, ‘finger’ ***P.*** *ḏbꜥ*	Finger	D50
		***D.*** Male, man ***P.*** *mt*	Phallus	D52
		***L.*** or ***D.*** Phallus, urinate, beget: *nꜣḥ*, ‘in front of’	Phallus with fluid coming from it	D53
		***L.*** *ỉw*, ‘come’ ***D.*** Verbs expressing forward motion	Legs walking	D54
		D. Verbs expressing backward motion	Legs walking backwards	D55
		***L.*** or ***D.*** *wꜥrt*, ‘leg’, *rd*, ‘foot’, *pd*, ‘knee’ ***P.*** *wꜥr*, *pds*, *gḥ* or *gḥs*	Leg	D56
		***L.*** *bw*, ‘place’ (where the foot is) ***P.*** *b*	Foot	D58
		***L.*** *sꜣḥ*, ‘toe’ ***P.*** *sꜣḥ*	Toes	D61

E. Mammals

		**L.** *kꜣ*, 'bull' **D.** Cattle	Bull	E1
		**L.** *ỉb*, 'kid' **P.** *ỉb*	Kid	E8
		**P.** *ỉw*	Newborn foal	E9
		**L.** *ṯsm*, 'greyhound'	Greyhound	E14
		**L.** *stẖ*, the god 'Seth' **D.** *nšnỉ*, 'storm', *ḳrỉ*, 'storm'	Seth animal	E20
		**L.** *rw*, 'lion' **P.** *rw*	Recumbent lion	E23
		**D.** *sr*, 'foretell' , reason unknown	Giraffe (*mmy*)	E27
		**L.** *ỉꜥn*, 'baboon' **D.** *gꜣf* 'monkey'	Baboon	E32
		**P.** *wn*	Desert hare (*sẖ‘ t*)	E34

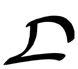
F. Parts of mammals

		**L.** *ḥꜣt*, 'front'	Forepart of lion	F4
		**P.** *šsꜣ*	Head of a bubalis	F5
		**L.** *wpt*, 'brow' **P.** *wp*	Horns of an ox	F13
		**L.** *nḏḥt* 'tooth', *ỉbḥ*, *nḥdt*	Elephant tusk	F18
		**L.** *ns*, 'tongue' **D.** *dpt*, 'taste' **P.** *ns* Used also as a variant writing of *ỉmy-r*, 'superintendent', literally 'one who is in the mouth'	Tongue	F20

		**L.** *msḏr*, 'ear' **D.** *śḏm*, 'hear' and other actions related to the ear	Ear	F21
		**L.** *pḥ*, 'end', 'hindquarters' **D.** *kfꜣ*, 'bottom' **P.** *pḥ*	Hindquarters of a lion or leopard	F22
		**L.** *wḥmt*, 'hoof' **P.** *wḥm*	Leg and hoof of an ass	F25
		**L.** *ẖnt*, 'skin' **P.** *ẖn*	Skin of a goat	F26
		**L.** *dḥr*, 'leather', 'hide' **D.** Mammals, leather goods	Hide	F27
		L. *stỉ* **P.** *st*	Hide pierced by an arrow	F29
		**L.** *šdw*, 'water skin' **P.** *šd*	Water skin	F30
		**L.** *mst*, 'fox skin apron' **P.** *ms*	Apron made of foxes skins	F31
		**L.** *ẖt*, 'belly' **P.** *ẖt*	Animal's belly showing teats and tail	F32
		**L.** *sd*, 'tail' **P.** *sd*	Tail	F33
		**L.** *ỉb*, 'heart' **P.** *ỉb*	Heart	F34
		**P.** *nfr*	Heart and windpipe	F35
		**L.** *ꜣwỉ*, 'stretch out' **P.** *ꜣw*	Portion of backbone with spinal cord issuing at both ends	F40
		**L.** *spr*, 'rib' **P.** *spr*	Rib	F42
		**L.** *ḳꜣb*, 'intestine', *m-ḳꜣb*, 'in the midst of' (literally 'in the guts of')	Intestine	F46

		***D.*** Meat, limbs, parts of the body. Used as an abbreviation for parts of the body	Piece of flesh	F51

G. Birds

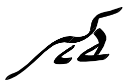
 		***L.*** *ꜣ*, Egyptian vulture ***P*** *ꜣ* *Be careful to distinguish this very common sign from the less common buzzard* , G4. *Note that the back of the head of the vulture is squared and that of the buzzard is rounded.*	Egyptian vulture	G1
		**P.** *tyw*, *tiw*	Buzzard	G4
 		***L.*** *ḥr*, ‘Horus’ ***D.*** ‘God’, *nsw*, ‘king’	Horus falcon on a standard	G7
		***L.*** or ***D***. *nrt*, ‘vulture’ ***L.*** *mwt*, the goddess ‘Mut’ **P.D.** *mwt*, ‘mother’ **P.** *mt*	Vulture	G14
		**P.** *m*	Owl	G17
				
		L. *nḥ*, the *nḥ* bird **P.** *nḥ*	Nubian and Sudanese guinea fowl	G21
  		***L.*** *gmt*, the *gmt* bird **P.** *gm*	Black Ibis	G28

		***L.*** *bꜣ*, ‘soul’ ***P.*** *bꜣ*	Jabiru	G29
		***P.*** *bꜣw*	Monogram made of three jabirus	G30
		***P.*** *ꜥḳ*	Cormorant	G35
		***P.*** *wr*	Swallow or martin. *Note the tail which distinguishes this glyph from G37.*	G36
		***D.*** *nḏs*, ‘commoner’, *šw*, ‘be empty’, other words indicating smallness or weakness	Sparrow. *Note the tail which distinguishes this glyph from G36.*	G37
 		***L.*** *gb*, ‘goose’ ***D.*** many other kinds of geese and other fowl, many other words such as *ḥtm*, ‘perish’, where the relationship to the glyph is not apparent. ***P.*** *gb*	White fronted goose	G38
		L. *pꜣ*, ‘fly’ ***P.*** *pꜣ*	Flying pintail duck	G40
		***P.*** *w*	Quail chick	G43
		***L.*** *ṯꜣ*, ‘nestling’ ***P.*** *ṯꜣ* In group writing is used for *ṯ*	Duckling	G47
		***D.*** *wšw*, ‘wring neck of (birds)’. ***P.*** *snḏ*, ‘fear’ and its derivatives for unknown reason.	Trussed goose or duck	G54

H. Parts of birds

		***D.*** *wšn*, 'offer', 'wring the neck of a bird'o´	Head of a pintail duck	H1
		***P.D.*** *mꜣꜥ*, 'real'	Head of a crested bird	H2
		***L.*** *šwt*, 'feather', *mꜣꜥt*, 'truth' ***P.*** *šw*	Feather	H6
				

I. Amphibious animals, reptiles, etc.

		***L.*** *msḥ*, 'crocodile' two crocodiles ***P.*** *ity*, 'sovereign'	Crocodile	I3
		***P.*** *km*	Piece of crocodile skin	I6
		***L.*** *ft*, 'viper' ***P.*** *f*	Horned viper	I9
		This shape of the glyph is commonly found in horizontal text.		
		***L.*** *ḏt*, 'snake' ***P.*** *ḏ*	Snake	I10
		L. or ***D.*** *iꜥrt*, 'uraeus', the protective deity of the pharaoh ***D.*** Goddess	Cobra	I12
		***L.*** or ***D.*** *ḥfꜣw*, 'snake'	Snake	I14

K. Fish

		***L.*** *int*, 'fish' *Tilapia nilotica* ***P.*** *in*	Fish	K1
				
		***L.*** *ẖꜣt*, 'oxyrhynchos fish' ***P.*** *ẖꜣ*	Oxyrhynchos fish	K4
		D. *rm*, 'fish' *in general* ***P.*** *bs*	Fish	K5

L. *Invertebrates and other animals*

		***L.*** *ḫprr*, ‘dung beetle’ ***P.*** *ḫpr*	Dung beetle	L1

M. *Trees and plants*

		L. or ***D.*** *mnw*, ‘trees’, various kinds of trees, *ỉꜣm*, *ỉm(ꜣ)* ***P.*** *ỉꜣm*, *ỉm*	Tree	M1
		***D.*** *ỉsw*, ‘plant’, ‘flower’, ‘reeds’, *ḥni*, ‘rush’ ***P.D.*** *ỉs* ***P.*** *ḥn*	Herb	M2
		***L.*** *ḫt*, ‘wood’, ‘tree’ ***P.*** *ḫt*	Branch	M3
		***L.*** or ***D.*** *rnpi*, ‘be young’, *ḥꜣt-sp*, ‘regnal year’, *tr*, ‘time’, ‘season’ ***P.*** *rnp*	Palm branch	M4
		***L.*** or ***D.*** *tr*, ‘season’	Combination of M4 and X1	M6
		***L.*** *šꜣ*, ‘pool’, ‘meadow’ ***P.*** *šꜣ*	Pool with lotus flowers	M8
		***L.*** *ḫꜣ*, ‘lotus leaf’ ***P.*** *ḫꜣ*	Lotus leaf, stalk and rhizome	M12
		L. *wꜣḏ*, ‘papyrus’ ***P.*** *wꜣḏ*	Papyrus stem	M13
		***P.*** *wꜣḏ*, Used in *wꜣḏ wr*, great green’, ‘the sea’		M14
		***P.*** *ḥꜣ*	Clump of papyrus	M16
		***L.*** *ỉ*, ‘reed’ ***P.*** *ỉ*	Flowering reed	M17
		***P.*** *ỉỉ in ‘come’ and related words*	Reed with legs	M18
		P. *nn*	Two rushes with shoots	M22

		L. ***swt***, ‘the ***swt*** plant’, *the characteristic plant of Upper Egypt* ***P.*** ***sw***	***swt*** plant	M23
		P. ***nḏm***, ‘sweet’ and related words	Pod from a sweet-smelling tree	M29
		L. ***i͗t***, ‘barley’ ***D.*** grains	Grains of barley	M33
		D. ***dmꜣ***, ‘bind together’ ***P.*** ***ḏr***	Basket of fruit	M36
		P. ***i͗s***	Bundle of reeds	M40
		P. ***wn***	Flower (?)	M42
		D. ***i͗ꜣrrt***, ‘vine’, ***i͗rp***, ‘wine’	Vine on props	M43

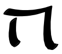
N. Sky, earth, water

		L. ***pt***, ‘sky’ ***D.*** ***nwt***, ‘Nut’, *the sky goddess*, ***hrt***, ‘heaven’ ***P.*** ***ḥry***	Sky	N1
		L. or ***D.*** ***grḥ***, ‘night’, ***ꜥḫḫw***, ‘dusk’	Sky with a star suspended from it	N2
		L. ***rꜥ***, ‘sun’, ‘day’, ‘Re’ *the sun god*, ***hrw***, ‘day’ ***D.*** actions of the sun, notions of time	Sun	N5
		L. ***i͗ꜥḥ***, ‘moon’	Crescent moon	N11
		L. ***i͗ꜥḥ***, ‘moon’, *variant of N11*	Crescent moon	N12
		L. ***sbꜣ***, ‘star’, ***dwꜣt***, ‘morning’ ***D.*** stars, notions of time ***P.D.*** ***sbꜣ***, ***dwꜣ***	Star	N14
		L. ***tꜣ***, ‘land’ ***D.*** ***ḏt***, ‘estate’ ***P.D.*** ***ḏt***, ‘eternity’, ‘serf’	Flat alluvial land with grains of sand	N16

		***L.*** *ỉw*, 'island' ***D.*** Some foreign lands	Sandy tract of land	N18
		L. or ***D.*** *ỉdb*, 'bank', 'region'	Tongue of land	N21
		***D.*** irrigated land, boundary	Irrigation canal	N23
		***L.*** hill country, names of some foreign lands	Sandy, hill-country	N25
		L. *ḏw*, 'mountain' ***P.*** *ḏw*	Sand-covered mountain	N26
		L. *ḫꜥ*, 'hill of the sunrise', 'appear in glory' ***P.*** *ḫꜥ*	Hill over which are the rays of the rising sun	N28
		***P.*** *ḳ*	Sandy hill-slope	N29
		***L.*** *w3t*, 'road', *w3ỉ*, 'distant'	Road bordered by shrubs	N31
		***D.*** sand, metal, mineral, medicaments	Grain of sand	N33
		L. *bỉ3*, *ḥmt*, 'copper' ***D.*** objects made of copper or bronze	Ingot of metal	N34
		***P.*** *n*	Ripple of water	N35
		***L.*** *mw*, 'water', liquid, actions having to do with water ***P.*** *mw*	Three ripples of water	N35
		***L.*** *mr*, 'channel', 'canal' ***D.*** rivers, lakes, seas ***P.*** *mr*, *mi*	Channel filled with water	N36
 		***L.*** *š*, 'pool' ***P.*** *š*	Garden pool	N37
		used in *šm*, 'go'	N37 combined with D54	

		***D.*** *ẖnmt*, ‘well’, substitute for the Old Kingdom symbol for the vagina and thus *ḥmt*, ‘woman’, ‘wife’ ***P.*** *ḥm*, *biꜣ*	Well full of water	N41
		Variant of N41		N42

O. Buildings, parts of buildings, etc.

		***L.*** *pr*, ‘house’ ***D.*** building, residence ***P.*** *pr*	House	O1
		***L.*** *h*, ‘courtyard’ ***P.*** *h*	Courtyard or reed shelter	O4
		***L.*** *ꜥꜣ*, ‘column’ ***P.*** *ꜥꜣ*	Wooden column. *Also used vertically.*	O29
		L. *ꜥꜣ*, ‘door’ ***D.*** open ***P.*** *ꜥꜣ* (rare)	Door	O31
 		***L.*** *s*, ‘bolt’ ***P.*** *s*	Bolt	O34
		***P.*** *s*	Combination of O34 and D54. *Used mainly in verbs of motion.*	O35
		***L.*** *ḳnbt*, ‘corner’, ‘magistrates’ ***D.*** *ꜥrrt*, ‘gate’, *mrrt*, ‘street’	Corner of wall	O38
 		***P.*** *šsp*	Fence	O42
		***L.*** *niwt*, ‘town’, ‘village’ ***D.*** inhabited region	Village with crossroads	O49

 		***L.*** *spt*, ‘threshing floor’ ***P.*** *sp*	Circular threshing floor covered with grain	O50

P. ***Ships and parts of ships***

		***L.*** or ***D.*** *dpt*, ‘boat’ *as well as other kinds of boats and ships* ***D.*** *nꜥi*, ‘sail’, *ḫd*, ‘sail downstream’	Boat on water	P1
		L. *wiꜣ*, ‘sacred bark’ ***D.*** Divine barks and sailing	Sacred bark	P3
		***L.*** *ṯꜣw*, ‘wind’ ***D.*** *ḏꜥ*, ‘storm’	Sail	P5
		***P.*** *ꜥḥꜥ*	Mast	P6
 		***L.*** *ḥpt*, ‘oar’ ***P.D.*** *ḥpt*, ‘course’ ***P.*** *ḫrw*	Oar. *Also used in horizontal position*	P8

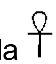
Q. ***Domestic and funerary furniture***

		***L.*** *st*, ‘seat’ ***D.*** all kinds of seats ***P.*** *st* in *mꜣst*, ‘lap’; *ws* in *wsir*, ‘Osiris’; *ꜣs* in *ꜣst*, ‘Isis’; *ḥtm* in *ḥtm*, ‘perish’	Seat	Q1
		***L.*** *p*, ‘base for statue’ ***P.*** *p*	Stool of reed matting	Q3
		***L.*** *ḳrsw*, ‘coffin’ ***D.*** *ḳrs*, ‘bury’	Coffin	Q6
		***D.*** *ḫt*, ‘fire’, ‘flame’ and other words dealing with flame and heat	Brazier with flame rising from it	Q7

R. Temple furniture and sacred emblems

		**L.** *ḥtp,* ‘altar’ **P.** *ḥtp*	Loaf (X2) on a reed mat	R4
		L. *k3p*, ‘fumigate’ **P.** *k3p*, *kp*	Censer	R5
		**L.** *nṯr*, ‘god’ **D.** names of gods	Cloth wound on a pole	R8
		L. *ḏd*, ‘Djed column’ **P.** *ḏd*	Column imitating a bundle of stalks tied together	R11

S. Crowns, dress, staves, etc.

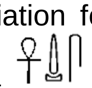
		**L.** *nbw*, ‘gold’ **D.** precious metals	Collar of beads	S12
		**D.** *ṯ3m*, ‘veil’, *ḥbs*, ‘clothe’.	Strip of cloth with fringe combined with S29	S28
		**P.** *s* Abbreviation for, *snb*, ‘health’, in the formula  , *ꜥnḫ wḏ3 snb*, ‘may he live, be prosperous, be healthy’.	Folded cloth	S29
		**L.** *si3t*, ‘piece of cloth’ **P.** *si3*	Piece of cloth with fringe	S32
		**L.** *ꜥnḫ*, ‘sandal strap’ **P.** *ꜥnḫ* Abbreviation for, *ꜥnḫ*, ‘live’, in the formula  , *ꜥnḫ wḏ3 snb*, ‘may he live, be prosperous, be healthy’.	Sandal strap	S34
		**L.** *ḥk3*, *ḥkt*, ‘scepter’ **P.** *ḥk3*	Crook	S38
		**L.** *mdw*, ‘walking stick’ **P.** *md*	Walking stick	S43

T. Warfare, hunting, butchery

		***L.*** *ḥḏ*, ‘mace’ ***P.*** *ḥḏ*	Mace with pear-shaped head	T3
		***L.*** or ***D.*** *ꜥḥꜣ*, *ꜥḥꜣw*, *šsr*, ‘arrow’ ***P.*** or ***P.D.*** *sḫr*	Arrow	T11
		***L.*** *rwḏ*, ‘string’, ‘bow-string’ ***D.*** *dꜣr*, ‘subdue’	Bow-string	T12
		L. or ***D.*** *ꜥmꜥꜣt*, ‘throw-stick’, *ꜥmꜥꜣ*, *ḳmꜣ*, ‘throw’ ***D.*** Names of some foreign peoples ***P.D.*** *ḳmꜣ*, *ṯn*	Throw-stick	T14
		***L.*** *šms*, ‘follow’, ‘accompany’	Crook (S39) with a package containing a knife and other items lashed to it	T18
		***L.*** or ***D.*** *ḳs*, ‘bone’ ***D.*** bone, ivory, tubular objects ***P.*** or ***P.D.*** *ḳs*, *ḳrs*, *gn*	Bone harpoon head	T19
		***L.*** *wꜥ*, ‘one’ and derivatives	One-barbed harpoon	T21
		***L.*** *snw*, ‘two’ and derivatives ***P.*** *sn*	Two-barbed spear head	T22
		Variant of T22		T23
		***P.*** *ẖr*	Butcher’s block	T28
		***L.*** or ***D.*** *ds*, ‘knife’ ***D.*** *sft*, ‘slaughter’ and other words of actions or attributes of a knife	Knife	T30
		***L.*** *nm*, ‘knife’ ***P.*** *nm*	Butcher’s knife	T34

U. Agriculture, crafts, professions

		***L.*** *m3* 'sickle shaped end' of the *wi3* boat ***D.*** *3sḫ*, 'reap' ***P.*** ***m3***	Sickle	U1
		Variant form of U1		U2
		***D.*** cultivate, hack up ***P.*** ***mr***	Hoe	U6
		Variant form of U6		U7
		D. various words for grain and for measuring	Grain measure with grain pouring out	U9
		L. *tmt*, 'sledge' ***P.*** ***tm***	Sledge	U15
 		***L.*** *nwt*, 'adze' ***P.*** ***nw***	Adze	U19
		***D.*** *stp*, 'cut up' ***P.*** ***stp***	Adze at work on a block of wood	U21
		***P.*** ***3b, mr***	Chisel	U23
 		***L.*** *ḏ3*, 'fire drill' ***P.*** ***j3*** Abbreviation for , 'prosper', in the formula , *ʿnḫ wj3 snb*, 'may he live, be prosperous, be healthy'.	Fire drill	U28
		L. *t3*, 'kiln' ***P.*** ***t3***	Potter's kiln	U30
		***D.*** *dm3*, 'stretch'; *smn*, 'pound'; *ḥsmn*, 'salt', 'natron'	Pestle and mortar	U32

		***L.*** ***tỉ***, ***t***, ‘Pestle’ ***P.*** ***tỉ***, ***t***	Pestle	U33

V. Rope, fiber, baskets, bags, etc.

		***D.*** ***ḥ3tt***, ‘bow rope’, ***šnỉ***, ‘surround, encircle’ ***P.*** ***šn***	Coil of rope	V1
		***P.*** ***w3***	Lasso	V4
		L. ***šs*** ***D.*** Clothes ***P.*** ***šs***	Cord	V6
		L. ***šnỉ***, ‘surround, encircle’ ***P.*** ***šn***	Loop of cord with ends downward	V7
		***D.*** ***ʿrḳ***, ‘bind on’, ***fḫ***, ‘loose’ ***P.D.*** ***ʿrḳ***, ***fḫ***	Band of string or linen	V12
		***P.*** ***ṯ***	Rope for tethering animals	V13
		***P.*** ***ś***	The same as V13 with an added diacritical mark. *Used only in a few words apparently to mark places where the **ś** had not changed to **t**.*	V14
		Used in ***iṯi***, ‘take’, ‘seize’	Combination of V13 and D54	V15
		***D.*** ***ḳni***, ‘palanquin’, *by confusion with an older glyph,* and thence for ***k3r***, ‘shrine’, and ***k3p***, ‘hut’	Hobble for cattle	V19
		P. ***mj***	The same as V19 without the cross-bar	V20

		***P.** mḥ*	Whip	V22
		***L.** ꜥḏ*, ‘spool’, ‘reel’ ***P.** ꜥḏ*	Netting filled with twine	V26
		***P.** ḥ*	Wick of twisted flax	V28
		***P.** sk*, *w3ḥ*	Swab made from a hank of fiber	V29
		***L.** nbt*, ‘basket’ ***P.** nb*	Wickerwork basket	V30
		***P.** k*	Wickerwork basket with handle	V31

W. Vessels of stone and earthenware

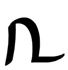
		***D.** ḥb*, ‘festival’, ‘feast’ ***P.** ḥb*	Basin of alabaster as used in purifications	W3
 		***L.** or **D.** iꜥb*, *wsḫ*, *ḫnt*, *ꜥ*, cups of various kinds ***P.** iꜥb*, *ꜥb*, *wsḫ*, *ḫnt*, *ꜥ*,	Cup	W10
		***L.** nst*, ‘seat’, *dšrt*, ‘red pot’ ***P.** g*	Ring-stand for jars	W11
		***L.** ḥst*, ‘water jar’ ***D.** jar ***P.** ḥs*	Tall water jar	W14
		***L.** ḫnt*, ‘set of water jars’ ***P.** ḫnt*	Three water jars bound together	W17
 		***L.** or **D.** mhr*, *mr*, ‘milk jug’ ***P.** mi*	Milk jug carried in a net	W19

		**L.** *ḥnḳt*, 'beer', *hnw*, 'vessel', 'pot', *wdpw*, 'butler' **D.** *ḳrḥt*, 'vessel', *tḫi*, 'be drunk', measures, fluids, offerings	Beer jug	W22
		**D.** *ḳrḥt*, 'vessel', *wrḥ*, 'anoint', replaces W22 in *wdpw*, 'butler'	Jar with handles	W23
		**L.** *nw*, '' **P.** *nw*	Bowl	W24
			Combination of W24 and D54. *Used in ini, 'bring'*	W25

X. Loaves and cakes

		**L.** *t*, '' **P.** *t*	Bread	X1
		D. *t*, 'bread'	Loaf of bread	X2
		**D.** *snw*, 'food offering', *fk3*, 'cake' **P.D.** *sn*, *fk3*	Roll of bread	X4
			Semi-hieratic form of X4	X5
				

Y. Writings, games, music

		**L.** *mj3t*, 'papyrus-roll book' **D.** writing, abstract notions **P.** *mj3t*, 'chisel' Abbreviation for *jmd*, 'total'	Papyrus rolled up, tied, and sealed	Y1
		**L.** *sš*, 'write' and derivatives **D.** *mnhd*, 'scribe's outfit', *nʿʿ*, 'smooth', 'fine'	Scribe's outfit of a palette, bag for the powered pigments and a reed holder	Y3
		**L.** *snt*, 'game board' **P.** *mn*	Game board with pieces set in place	Y5

Z. Strokes, signs derived from hieratic, geometrical figures

		***L.*** *wꜥ*, 'unity', 'one'	Stroke. *Occasionally written horizontally.*	Z1
		***D.*** Duality		
 		***D.*** Duality ***P.*** *y*, *i͗*	Two diagonal strokes	Z4
		***D.*** Plurality	Three strokes	Z2
		***D.*** Plurality	Three strokes	Z2
			Hieratic substitute for A13 and A14 and for other difficult to draw glyphs.	Z6
		***P.*** *w*	Abbreviated form of , G43.	Z7
		***D.*** *wpi*, 'divide', *ḥji*, 'damage', *ḥsb*, 'recon', *ḏꜣi*, 'cross' ***P.*** *sḏ*, *swꜣ*, *sbn*, *wr*	Two sticks crossed	Z9
		L. *i͗my*, 'who is in' ***P.*** *i͗mi*	Two planks crossed and joined	Z11

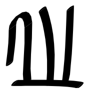
Aa. Unclassified

		***P.*** *ḫ*	Human placenta (?)	Aa1

		D. *wẖd*, 'suffer', *wbnw*, 'wound', *sfw*, 'swell', *jdȝ*, 'be fat' **L.** or **D.** *wt*, 'bandage', 'embalmer' **D.** *sty*, 'perfume', *mȝt*, 'granite', *ʿs≠*, 'cedar', *ḥsb*, 'reckon' **P.** *wḫȝ*	Pustule or gland (?)	Aa2
		D. *wsšt*, 'urine', *ȝs*, 'brains', *sś*, 'perfume'	Aa2 with liquid issuing from it	Aa3
		**P.** *mȝʿ*	Platform, pedestal (?)	Aa11
		**P.** *ỉm*, *m*, *gs*	Two ribs of a gazelle (?)	Aa15
		**L.** *sȝ*, 'back' **P.** *sȝ*	Back of a quiver	Aa17
			Dyn XII - XVIII form of Aa17	Aa18
		P. *nj*	?	Aa27
		**L.** *ḳd*, 'build' and related words	An instrument used by bricklayers	Aa28

Ligatures

			D21 V31	
			D36 V31	
			N35 V31	
			N35 X1	
			N37 D54	N40

			M13 I10	M14
		Used in iti, ‘take’, ‘seize’	V13 D54	V15
			S34 U28 S29	

Numerals

		*wꜥ*, 1		
		*snw*, 2		
		*ḫmt*, 3		
		*fdw*, 4		
		*diw*, 5		
		*ḫmn*(*w*), 8		
		*ḏwty*, 20		
		*mꜥbꜣ*, 30		
 		*ḥm*(*w*), 40		
		*sfḫ*(*yw*), 70		
		*št*, 100		
		200		

Glyphs organized by shape

Organization

This list is organized according to two principles, the number of strokes necessary to form the curves of the glyph and the shape of the curves.

Strokes

A stroke is begun by placing the brush on the papyrus and is ended by lifting it from the papyrus. To count the number of strokes necessary to construct the glyph is to count the number of times the brush was lifted in the formation of the glyph.

Simple strokes

A simple stroke is one in which there is no change in the direction of curvature of the stroke.

 and  are examples of simple strokes.

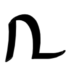
Inflected strokes

Inflected strokes are strokes which change smoothly the direction of curvature.

 and  are examples of inflected strokes.

Compound strokes

Compound strokes show an abrupt change in the direction of curvature.

 and  are compound strokes.

Ambiguity in the classification

There are a number of cases where the degree of abruptness of the change in the direction of curvature of the stroke can lead to differences in classification by different individuals. If at first you do not find the glyph you are seeking, determine whether there is a possible alternate classification.

Classification of glyphs with multiple strokes

Glyphs with multiple strokes are classified as simple, inflected or compound based upon the classification of the most complex stroke in the order simple, inflected, compound.

Column Two Key

The phonetic value of the glyph is given in the transliteration font: ***rdi***

The translation of the glyph is given in single quotation marks: ‘give’

The logographic meaning or determinative class of the glyph is given in normal typeface: present

Explanatory information is given in italics: *imperative*

Column Three

Column three gives the *Oxford Catalogue* index number of the glyph. This serves as a reference to the listing in the **List of Glyphs** which follows.

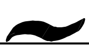
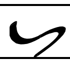
One stroke

Simple

	*wꜥ* ‘unity’, ‘one’	Z1
	*s*	S29
	Eyebrow	D13
	*n*	N35
	*iꜥḥ* ‘moon’	N11
	*im*, *m*, *gs*	Aa15

	bit of something	N33
	*niwt* ‘town’	O49
	*snw* ‘food offering’ *fkꜣ* ‘cake’	X4
	*ḫ*	Aa1
	*iw* ‘island’	N18

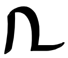
Inflected

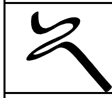
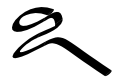
	*ḏbꜥ* ‘finger’	D50
	*t*	I9
	*ḏ*	I10
	*ḥfꜣw* ‘snake’	I14
	*mꜣꜥ*	Aa11
[46]	*ꜥ*	D36
	*rdi*, *di* ‘give’ *imi* ‘give’ *imperative*	D37
	offer present	D38
	effort:	D40

	*r* mouth’	D21
	*ṯ*	V13
	*t*	X1
	*stp* cut up	U21
	*ḥḏ*	T3
	100	numeral
	*nḏs* ‘commoner’ *šw* ‘be empty’	G37
	*mn*	Y5

[46] Glyphs D36, D37, D38, D40 are identical in hieratic script. They are distinctly different in hieroglyphic.

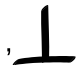
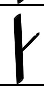
Compound

	*w*	Z7
	*ḳd*, ‘build’	Aa28
	*sn*	T22
	*nm* ‘knife’	T34
	*sš* ‘write’ ‘scribe’	Y3
	*ḥꜥtt* ‘bow rope’	V1
	*ḥnḳt* ‘beer’ offerings	W22
	duality	Z4
	*sft* ‘slaughter’ *ds* ‘knife’	T30
	*nb*	V30
	cup	W10

	*d*	D46
	*k*	V31
	*n k*	N35, V31
	*ꜥ k*	D36, V31
	*r k*	D21, V31
	*mꜣ*	U1
	*ḫꜣ*	M12
	m	G17
	Irrigated land	N23
	*n t*	N35, X1
	*ḥr*	D2
	*nw*	U19

Two strokes

Simple

	2	numeral
	*y*, *ï* duality	Z4
	*b*	D58
	*j3*, 'fire drill'	U28
	*ḥ3*	M16
	*ꜥnḫ*, 'life'	S34
	*sw*	M23
	*ḳd*	Aa28
	*i*	M17
	*nṯr* 'god'	R8
	*ti*	U33
	*t3*, 'land'	N16
	*s*	O34
	*ꜥ3*	O29
	*wpi* 'divide'	Z9
	*s*	O34
	*nn* 'not'	D35
	*nn* 'not'	D35
	40	numeral
	8	numeral

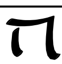
	woman	B1
	man	A1
	*spr*	F42
	*iꜥḥ*, 'moon'	N12
	*k3*	D28
	*iw* 'come'	D54
	*wšn* 'offer'	H1
	*ḥr*	D2
	*rꜥ* 'sun', 'day'	N5
	*ḳ*	N29
	*sp*	O50
	cup	W10
	*ḥ3t*,	F4
	*sd* 'tail'	F33
	oar	P8

Inflected

	*rnpi̓* ‘be young’	M4
	*nbw* ‘gold’	S12
	*km*	I6
	*wp*	F13
	*nw*	W24
	*ꜣ*	G1
	*w*	G43
	*f*	I9
	*ꜥrḳ*	V12
	*ḫt* ‘wood’ ‘tree’	M3

	*ns*	F20
	substitute for A13 and A14 and for other difficult to draw glyphs	Z6
	writing, abstractions	Y1
	*ḥtp*	R4
	*wn*	E34
	70	numeral
	*ꜣb* *mr*	U23
	*šms* ‘follow’	T18
	*šw*	H6

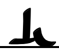
Compound

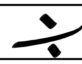
	*ḥ*	V28
	30	numeral
	*sbꜣ* ‘star’ *dwꜣt*, ‘morning’ stars, notions of time	N14
	*pr* ‘house’	O1

	*ḳrs* ‘bury’	Q6
	*i̓i̓*	M18
	*mi̓*	W19
	*ṯꜥw* ‘wind’ *ḏꜥ* ‘storm’	P5
	*nw*	U19
	*ḏr*	M36

Three strokes

Simple

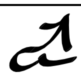
	plurality	Z2
	3	numeral
	*ḏꜣ*	U28
	ivory, bone	T19
	*st*	Q1
	*md*	S43
	5	numeral
	20	numeral
	*kꜣp* 'hut'	V19
	*ḏꜣr* 'subdue'	T12
	*sp*	O50

	*špsi͗* 'be noble'	A50
	*gm*	G28
	*i͗w*	E9
	*i͗ni* Combination of W24 and D54	W25
	*wꜥ*	T21
	plurality	Z2
	*dpt* 'boat'	P1
	*mw* 'water' other things having to do with water	N35
	*mr* 'channel'	N36

Inflected

	*sn*	X5
	anoint, vessel	W23
	*ṯ*	V14
	*i͗ṯi* 'take'	V15 combination of V13 and D54

Compound

	*ꜥḥꜥ*	P6
	*ḥpt* 'oar'	P8
	*sꜣ*	Aa18
	*nfr*	F35
	*mi*	W19
	*wꜣ*	V4
	*s* 'man' occupations, personal names, first person singular pronoun	A1
	*sr* 'foretell'	E27
	*nšni* 'storm' *ḳri* 'storm'	E20

	*gb* 'goose' many other kinds of fowl	G38
	*ẖrd* 'child'	A17
	*sḏr* 'rest'	A55
	*pt* 'sky'	N1
	*h*	O4
	*rš* 'happy' *sn* 'kiss'	D19
	look	D5
	*mḥ*	V22
	*nḏḥt* 'tooth',	F18
	*sẖr*	T11
	*siꜣ*	S32
	*š*	N37
	*š*	N37

Four strokes

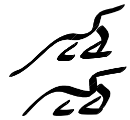
Simple

	4	numeral
	*šsp*	O42
	*p*	Q3
	hill country, names of some foreign lands	N25
	Abbreviation for *ꜥnḫ wḏꜣ snb*, ‘may he live, be prosperous, be healthy’	S34, U28, S29
	*ms*	F31
	*ḫnt*	W17
	*šw*	H6
	*wḥm*	F25
	*md*	S43
	mammals, leather goods	F27
	woman	B1
	*kꜣ* ‘high’	A28

	*sḳdw* ‘sail’	A10
	*dwꜣ-nṯr* ‘praise to god’ praise	A30
	*ḥwi* ‘strike’ *iṯi* ‘take’	A24
	*s*	O35 Combination of O34 and D54
	*tyw* *tiw*	G4
	*mt*	G14
	*gm*	G28
	*ꜣw*	F40
	*šꜣ*	M8
	*sn*	X5
	*ꜥḏ*	V26

Inflected

	*ẖpr*	L1
	*ȝtp* ‘load’ ‘carry’	A9
	*šsȝ*	F5

	*ib*	E8
	*ẖnms* ‘friend’	A21
	*ity*, ‘soverign’	I3

	*ḳnbt* ‘magistrate s’	O38

Compound

	*ṯsm* ‘greyhound’	E14

Five strokes

	*šsp*	O42
	*ḥmt* 'wife'	N41
	*ẖr*	T28
	*ꜥḳ*	G35

	*mn*	Y5
	*ḥwi* 'strike'	A25
	*š*	N37, D54
	*ẖn*	F26

Six strokes

	*wꜣḥ*	V29
	*ḥr* 'Horus' king	G7
	*iꜣrrt* 'vine'	M43
	in front of	D53

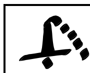
	*bꜣw*	G30
	*wr*	G36
	*iꜥn* 'baboon' *gꜣf* 'monkey'	E32

Seven strokes

	*wꜣḏ-wr* sea	M13, I10

	*š*	N37, D54

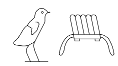
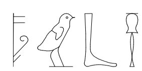
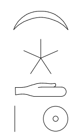
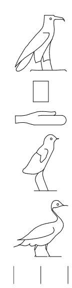
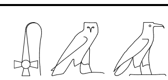
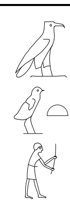
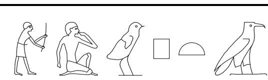
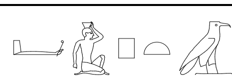
Eight strokes

	*ẖt* 'fire' 'flame'	Q7
	*ṯꜥm* 'veil'	S28

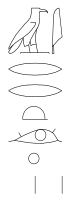
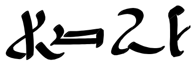
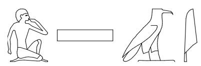
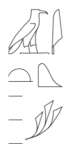
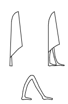
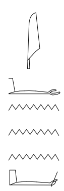
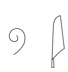
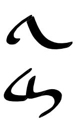
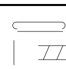
	*mšꜥ* 'crew' 'army'	A12
	*snḏ* 'fear'	G54

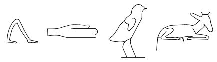
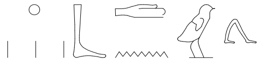
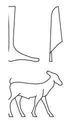
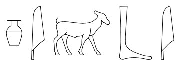
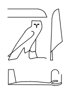
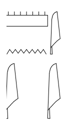
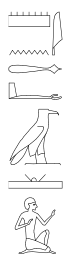
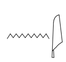
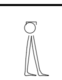
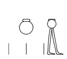
Vocabulary

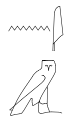
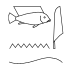
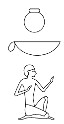
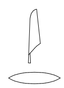
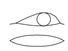
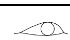
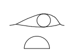
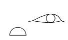
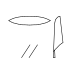
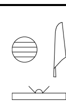
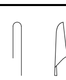
Listed below is the vocabulary for *The Shipwrecked Sailor*. There are a number of words that appear more than once in the story. For these the form has been listed which displayed the fuller writing. That is, writings displaying weak consonants and a greater number of determinatives were preferred. The scribe's hand tends to be clearer when he is writing in columns. Because of this and for formatting considerations, vertical representations of words were preferred over horizontal representations.

		*ꜣ*	
		*ꜣw*	length, long
		*ꜣbw*	ivory
 		*ꜣbd*	month
		*ꜣpdw*	birds, geese
		*ꜣm*	burn
		*ꜣtw*	blanch, whiten. *The negatival complement of the verb ꜣyt.*
		*ꜣtpw*	loaded. *For ꜣṯpw.*
			

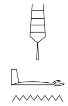
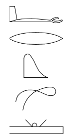
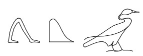
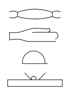
  *i*

		*i*	I, me, my. *First person common singular suffix pronoun.*
			
		*i3rrt*	grapes
		*i3š*	call
		*i3kt*	leeks
		*ii*	come
		*iʿi* (*iʿ* ***imperative)***	wash
		*iw*	*An introductory word for a number of sentence patterns..*
			
		*iw*	come. ***Iw f pw*** *at the end of a text means 'it is finished.'*
		*iw*	island
			

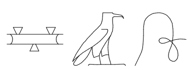
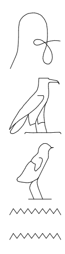
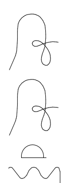
		***ỉwd***	leave
		***ỉwdnbw***	*From the context this is likely to be some kind of spice.*
		***ỉb***	heart
		***ỉb***	think
		***ỉbr***	laudanum. *A preparation containing opium.*
		***ỉm***	in, from, at. *The form of the preposition* ***m*** *used with the suffix pronouns.*
			there, therein
		***ỉmỉ***	give, place. *The imperative of* ***rdỉ***
		***ỉmny***	Imny. *A proper name.*
		***ỉmnꜥꜣ***	Imn’a. *A proper name*
		***ỉn***	by. *Preposition of agency.*
		***ỉnỉ***	bring, place
		***ỉnw***	gifts

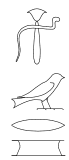
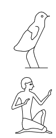
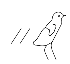
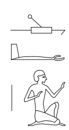
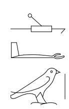
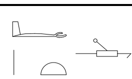
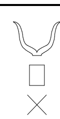
		***in-m***	who. *A combination of the non-enclitic particle* ***in*** *and the Interrogative pronoun* ***m****, 'who?,' 'what?.' The* ***in*** *lays stress on the pronoun. It is also written* ***n-m****.*
		***in*(*ḥ*)**	eyebrows. *The scribe has not represented the ḥ.*
		***ink***	I. *First person common singular independent pronoun*
			
		***ir***	if
		***iri***	make, do, act, take action, act as, create, beget, make, construct, achieve, succeed.
			
		***irt***	infinitive of ***iri*.**
			
		***.iry***	thereof
		***iḫ***	then, therefore, so that. *Non-enclitic particle.*
		***is***	indeed. *Enclitic particle.*

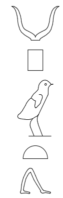
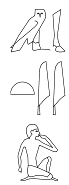
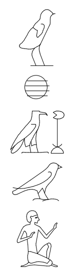
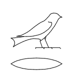
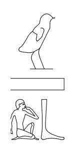
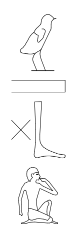
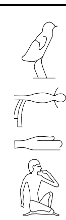
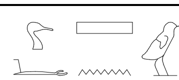
Hieratic	Hieroglyphs	Transliteration	Meaning
		ỉsw	crew
		ỉkr	excellent
		ỉtỉt	stammer
		ỉty	sovereign, king
		ỉṯỉ	take, take away
		ꜥ	
		ꜥ	hand, arm
		ꜥwy	hands, arms. *Dual.*
		ꜥꜣt	*great quantity*
		ꜥnḫ	*live*
		ꜥnḫw, wḏꜣw, snbw	*may he live, be prosperous and be healthy*

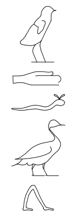
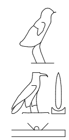
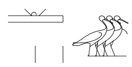
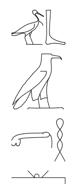
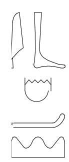
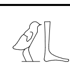
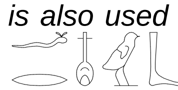
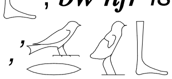
		*ʿḥʿ.n*	*An auxillary verb used in the formation of the compound tenses. The verb ʿḥʿ means 'arise,' 'stand,' 'stand by,' 'raise oneself.'*
		*ʿntyw*	myrrh
		*ʿrḳ*	bent, wise
		*ʿḳ*	enter
		*ʿdt*	safe

    ***w***

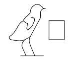
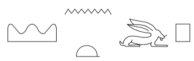
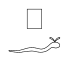
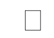
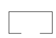
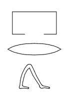
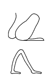
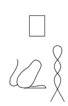
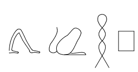
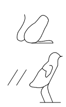
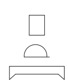
		*wꜣ*	far, distant
		*wꜣw*	wave
		*wꜣwꜣt*	Wawat

		***w3ḥ***	set down, lay down, set aside.
		***w3ḏ-wr***	sea. *Literally 'great green."*
		***wi***	me, I. *First person common singular dependent pronoun.*
			
		***wi***	How! *Admirative particle, attached as a suffix to an adjectival form.*
		***wꜥ***	one. ***wꜥ im nb*** 'every one of them.'
		***wꜥi***	be alone
		***wꜥt***	all one, *therefore* all together.
		***wpi***	open, divide, judge

		***wpwt***	business, mission
		***wnn***	be, exist..
		***wḥmyt***	continuous howling. *A form based upon* ***wḥm****, 'repeat.'*
		***wḫꜣ***	fool, incompetent or ignorant person. *A noun based on the verb,* ***wḫꜣ****, 'be foolish,' 'act stupidly.'*
		***wr***	be great *of size*, be much, be many *of quantity*.
		***wšb***	answer, *verb.*
			
		***wšd***	address, question. *verb.*
		***wšn***	offer

		***wdf***	delay
		***wḏꜣ***	prosper, be uninjured.
		***b***	
		***bꜣw***	power, greatness
			
		***bꜣḥ***	presence, front, in front of…
		***biꜣw***	mine, mining region
		***bw***	place, position. *With the determinative for people* , *it means 'everyone.' The word is also used to form abstracts.* , ***bw nfr*** *is 'good,' 'prosperity ,'*  ***bw wr*** *is 'abundance' or 'plenty.'*

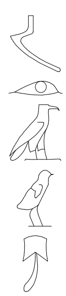
 □ *p*

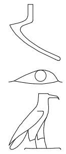
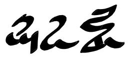
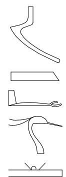
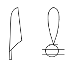
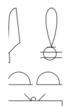
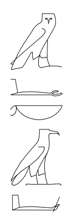
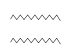
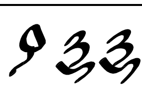
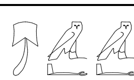
		***pw***	this. ***pw*** *is a demonstrative pronoun which came to be used to mark the comment of a nominal sentence..*
			
		***pwnt***	Punt. *A land south of Egypt on the east coast of Africa. It is most likely an area on the coast of Somalia.*
		***pf***	that
		***pn***	this. *Masculine singular demonstrative pronoun.*
		***pr***	house
		***pri***	come, go, come out, go up, burst forth
		***pḥ***	reach
			
			
		***pḥwy***	end, hindquarters
		***pt***	sky, heaven

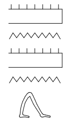
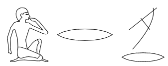
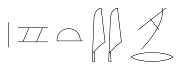
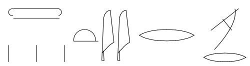
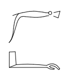
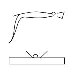
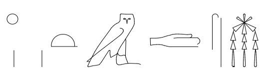
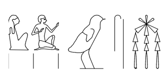
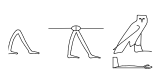
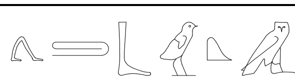
  ***f***

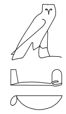
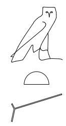
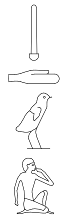
 		***f***	he, it, his, its. Third person masculine singular suffix pronoun
		***fy***	his, its. Third person masculine singular suffix pronoun..
		***fꜣi***	raise, lift up, carry, support. ***fꜣi ṯꜣw***, 'carry wind' and thus 'sail.'

  ***m***

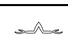
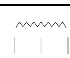
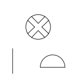
 		***m***	in, of, with, on, from, through. *Prep*.
			as, for
			behold.
			do not. *Imperative mood of the negative verb **imi**. The negative imperative is formed by the imperative of **imi** followed by the negatival complement form of the verb.*
		***mꜣw***	lions. *Singular **mꜣi**. The*  *is a determinative in **mꜣꜣ**, 'see.' From this use it becomes phonetic **mꜣ** in **mꜣi**.*

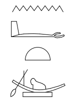
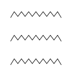
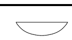
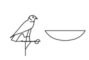
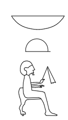
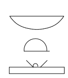
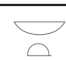
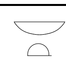
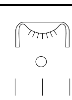
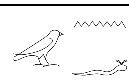
		***mꜣꜣ***	look, see
		***mꜣt***	what was seen. *Perfective passive participle of **mꜣꜣ***
		***mꜣꜥ***	real, true
		***mi͗***	like, as
		***mi͗tt***	like, likewise
		***m-ꜥ***	together with, in the possession of, in the charge of, from, through *This is a compound preposition created by combining the preposition **m** with the hand glyph. Literally ‘in the hand of’*
		***mꜥkꜣ***	brave
		***mw***	water
		***mni͗t***	mooring post
		***mmy***	giraffe

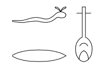
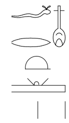
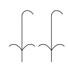
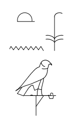
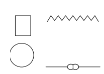
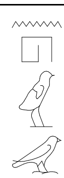
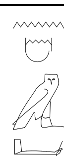
		***mnmn***	shake
		***mr***	painful
		***mrr***	who loves. *Imperfective active participle of **mrỉ**, 'love.'*
		***mryt***	bank, shore
		***mrryt***	lumps
		***mḥ***	cubit. *A unit of measure. The royal cubit which was used most commonly was 523 mm. (20.59") long.*
		***mḥ***	fill, be full.
		***m-ḥr-ỉb***	among, *Compound preposition.*
		***mśḏmt***	eye paint
		***msw***	children
		***ms***	bring, present
		***mšꜥ***	crew
		***m-ḳꜣb***	in the midst of. *Compound preposition*

		***m.k***	behold. *Non enclitic particle with Second person masculine singular suffix pronoun*
		***mt***	die, death
		***mdw***	speak, talk, speech

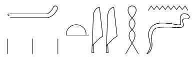
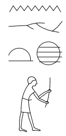
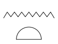
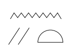
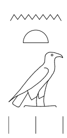
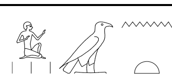
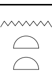
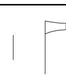
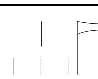
 ***n***

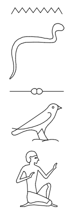
		***n***	to, for, on, of. *preposition*
			for, because. *Followed by the* ***śḏm.f*** *form of the verb.*
			śḏm.n.f marker
			of. *Genitival adjective..*
		***n***	not, without. *Negative particle.*
			.
		***n***	We, our. First person common plural suffix pronoun
		***n3***	those
		***niwt***	town, city
		***ny-sw***	to it. *A compound formed by the genitival adjective,* ***n(y)*** *and the third person pronoun* ***sw****. The biliteral sign*  , ***ns,*** *is regularly used in writing this form.*

		*nꜥt*	sailing, expedition
		*nw*	of. *Genetival adjective, masculine plural.*
		*nwy*	water
			
		*nwyt*	wave.
		*nb*	any, every, all, each
			owner, lord
			
		*nbt*	lord
		*nbt*	any, every, all, each. *feminine of **nb** above*
		*nbt*	completely. *Adverb*
		*nbwt*	all. *Feminine plural adjective.*
		*nbw*	gold
		*nf*	foolishness

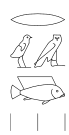
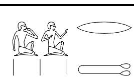
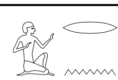
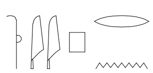
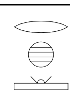
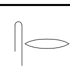
		***nfr***	good, beartiful
		***nfrwt***	good things. *Feminine plural noun based upon the adjective* ***nfr****, 'good.'*
		***n-m***	who. *A combination of the non-enclitic particle* ***ỉn*** *and the Interrogative pronoun* ***m****, 'who?,' 'what?.' The* ***ỉn*** *lays stress on the pronoun. It is also written* ***ỉn-m****.*
		***nn***	not, there was no..., there is nothing. *Negative particle*
		***nn***	this, these.
		***nsw***	king. *More specifically* king of Upper Egypt. *The word appears to be derived from* ***nỉ swt*** *'belonging to the sedge.' The feminine* ***t*** *of* ***swt*** *is retained in the orthography of this word even though variants show the consonantal value to be* ***nsw*** *as early as the Old Kingdom.*[47]
		***n-sp***	never
		***nhw***	loss
		***nḥm***	rescue

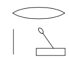
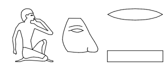
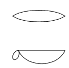
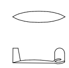
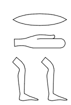
[47] Gardiner, p. 50, note 1.

		***nḥḏwt***	teeth. *Note the graphic transposition.*
		***nḫt***	strong
		***nkʿwt***	notched Sycamore figs. *This is a variant spelling which does not show the ʿ.*
		***nšni***	storm, bad weather
		***nt***	of. *Genetival adjective, feminine singular.*
		***nty***	who, which, what, that, everyone who, anyone who. *Relative adjective, masculine singular.*
		***ntyw***	who, which, what, that, everyone who, anyone who. *Relative adjective, masculine plural.*
			
		***ntt***	who, which, what, that. *Relative adjective, feminine singular and plural. See* **nty** *above.*
		***nṯr***	god
		***nṯrw***	gods.

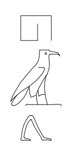
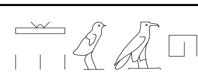
		***nḏs***	commoner

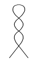
 ***r***

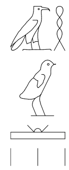
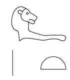
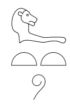
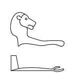
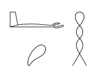
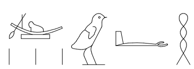
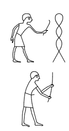
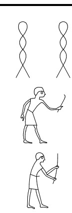
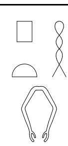
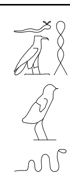
		***r***	to, on, at, from. *preposition*
			r *plus the infinitive*
			so that, in order to. *conjunction*
			than, with respect to. *marker of the comparative.*
		***r***	mouth
		***rf***	*An enclitic particle formed of the preposition* ***r*** *combined with a suffix pronoun. Originally the pronoun selected was the one appropriate to the context. Later the particle tended to become invariably combined with the Third person masculine singular suffix,* ***f****.*
			*The particle adds emphatic force to a pattern.*
		***rmw***	fish
		***rmṯ***	people
		***rn***	name
		***rnpi***	be young
		***rḫ***	know, learn
		***rs***	*The enclitic particle formed of the preposition* ***r*** *combined in*

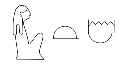
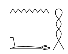
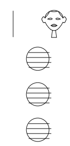
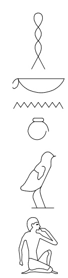
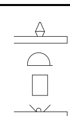
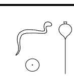
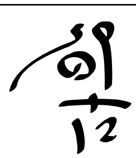
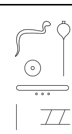
			this case with the the third person singular suffix pronoun. See the entry under ***rf*** *above.*
		***r-s3***	after. *Compound preposition.*
		***rš***	happy
		***rk***	*The enclitic particle formed of the preposition* ***r*** *combined in this case with the Second person masculine singular suffix pronoun. See the entry under* ***rf*** *above.*
		***rdi***	give, cause, place. *This verb can take as an object a* ***śḏm.f*** *form of the verb. In this case it means 'cause,' or 'allow.' This and* ***di*** *below are different forms of the same verb.*
		***rdwy***	legs, feet

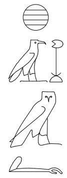
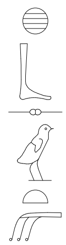
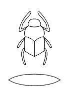
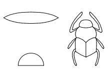
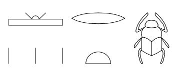
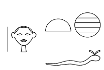
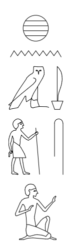
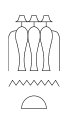
  ***h***

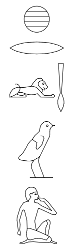
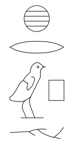
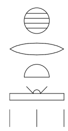
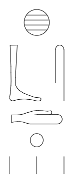
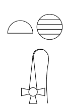
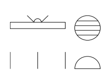
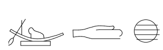
		***h3i***	come down, go down, descend, fall
		***h3w***	vicinity, neighborhood
		***hrw***	day

  *ḥ*

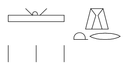
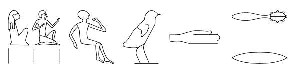
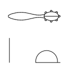
		***ḥ3w***	excess
		***ḥ3t***	front, beginning
		***ḥ3tt***	bow rope
		***ḥ3ty-ʿ***	leader. *Honorific title used with local officials and mayors. It is based on the word that means 'first' or 'beginning.'*
		***ḥʿ***	body, flesh
		***ḥʿw***	ships
		***ḥwi***	strike, drive in, beat, hit.
			
		***ḥpt***	embrace.*Infinitive form of the verb* ***ḥpi***
		***ḥf3w***	snake

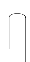
		***ḥmt***	wife
		***ḥnꜥ***	together with, and
		***ḥr***	to, upon, in. *preposition, used often in the **ḥr** + infinitive verb pattern.*
		***ḥr***	face
		***ḥr-ḫw***	except, beside. *A preposition compounded of **ḥr**, 'to,' 'upon,' and **ḫw**, 'unique.'*
		***ḥḳꜣ***	ruler
		***ḥknw***	praise, thanksgiving
		***ḥknw***	thanksgiving oil. *An unknown substance whose name is based upon the word above for praise or thanksgiving.*
		***ḥtp***	peace
		***ḥḏ***	be bright, be white. *See **ḥḏ-tꜣ** below.*
		***ḥḏ-tꜣ***	dawn

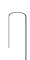
		*ḫ*	
		*ḫꜣm*	bend in respect
			
		*ḫbswt*	beard
		*ḫpr*	come into being, become, occur, happen
		*ḫprt*	
		*ḫprt*	*prospective relative form of ḫpr.*
		*ḫft-ḥr*	before. *Compound preposition. Note the graphic transposition of the f and the t.*
		*ḫm*	be ignorant, not know
		*ḫnms*	friend
		*ḫnt*	front, beforehand

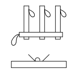
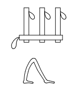
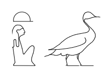
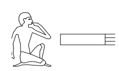
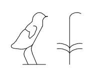
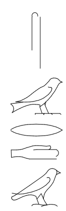
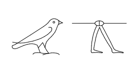
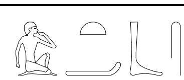
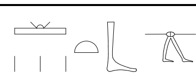
		*ḫrw*	voice, noise.
		*ḫrpw*	mallet
		*ḫrt*	what belongs to *someone or something.* ***ẖrt ỉb.k,*** 'belonging to your heart,' *is* desire *or* wish.
		*ḫsbd*	lapis lazuli. *Probably an error for the more common ḫsbḏ.*
		*ḫt*	wood, tree. *The word is masculine in gender. The t is a part of the stem.*
		*ḫtw*	trees
		*ḫt*	fire, flame
		*ḫt*	thing, anything, something, property. *For purposes of agreement ḫt is treated as feminine when it means 'things'or 'property,' but most often is treated as masculine when it means 'something'or 'anything.'*
		*ḫd*	sail downstream

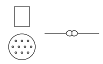
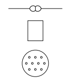
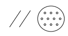
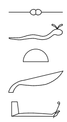
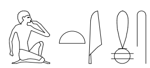
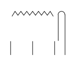
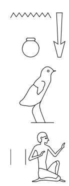
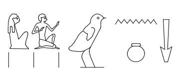
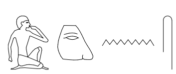
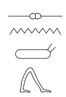
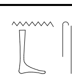
 ***ḫ***

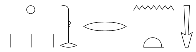
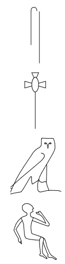
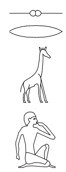
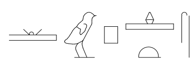
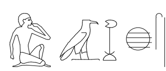
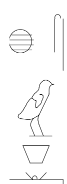
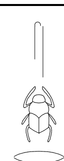
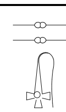
		***ḫ3yt***	corpses
		***ḫꜥ3***	greatness
		***ḫnw***	home, interior. ***m-ḫnw*** *is a compound preposition meaning 'in the interior of,' 'within.'*
		***ḫr***	with
		***ḫrt***	due, recompence
		***ḫrdw***	children
			
		***ḫs3yt***	*A kind of spice.*
		***ḫt***	belly

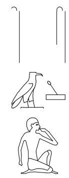
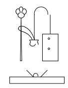
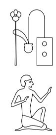
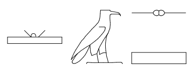
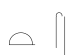
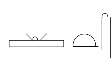
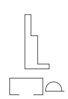
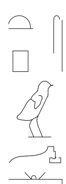
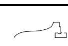
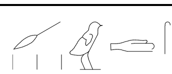
   ***s***

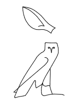
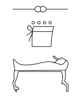
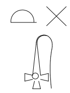
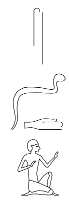
		***s***	she, her, it, its. *3fs suffix pronoun.*
		***s***	man

		***s3ḥ***	reach, return to, arrive at, achieve, . ***s3ḥ m*** endow with
			
			
		***s3t***	daughter
		***s3tw***	ground
		***si3***	recognize
		***sw***	he, him, it. Third person masculine singular dependent pronoun
		***swrd***	be weary
		***sb3***	star
		***sbi***	perish. ***šb n sḏt,*** 'a perishing in the flame,' or ***šb n sḏt n nṯrw***, *'a perishing in the flame of the gods,' is a sacrifice.*
		***sbt***	laugh
		***sbt***	quantity

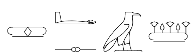
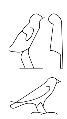
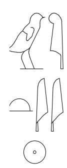
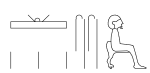
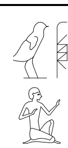
		***sp***	occur, happen. ***n sp*,** never
		***spi***	remain
		***sp-sn***	two times. *This expression means that the reader should repeat the preceding phrase two times.*
		***spr***	approach
		***sft***	slaughter
		***smit***	report. *Infinitive of* ***smi*.**
		***sn***	they, their. *Third person common plural suffix pronoun.*
		***sn***	companion
		***snw***	siblings, companions
		***sn***	kiss, smell, breathe
		***sni***	pass, pass by
		***snb***	be healthy.
		***snmwt***	Senmut. *Proper name of an area south of Egypt.*

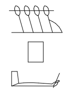
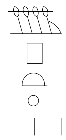
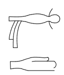
		***snṯr***	incense. *A **t** is written for a **ṯ**.*
		***snḏ***	fear
		***snḏm***	happiness. ***št nt snḏm**, one's 'place of happiness' is one's 'dwelling.'*
		***sr***	predict, foretell. *The giraffe is for unknown reason a determinative.*
		***sḥtp***	please, pacify, cause peace
		***sḫꜣ***	mention
		***sḫw***	width, breadth
		***sḫpr***	create, make, bring into being. *Causative of **ḫpr**.*
		***sḫr***	overlay, brush over. *The scribe has erroneously used **ḫ** in place of **ẖ**.*
		***ss***	ashes

		***ss3i***	satisfy
		***sš***	writing
		***sš***	scribe
		***sš3***	prayer
		***šs3***	know. *Note the graphic transposition of the first two glyphs.*
		***sḳd***	sailor
		***st***	her, it. *3fs dependent pronoun.*
		***st***	there
		***st***	place
		***stp***	choicest
			
		***sdw***	tails

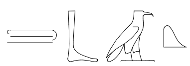
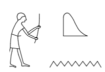
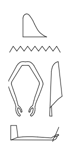
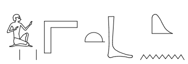
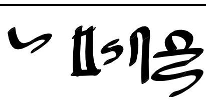
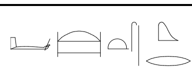
		*sḏm*	hear, listen
		*sḏr*	rest, lie down, spend the night, sleep.
 		*sḏt*	flame. ***šb n sḏt,*** 'a perishing in the flame,' or ***šb n sḏt n nṯrw***, *'a perishing in the flame of the gods,' is a sacrifice.*
		*sḏd*	relate, tell. *Causative form of ḏd, 'say.'*

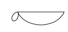
 ***š***

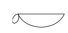
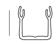
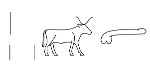
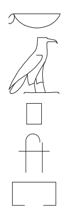
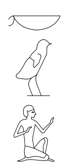
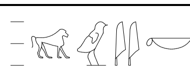
		*šꜣꜥs*	perfume
		*šwi*	be free from, be empty
		*šwyt*	shade
		*špssw*	riches, wealth, precious things
		*šm*	go
		*šmsw*	follower. *Most likely a title of an official of the court.*

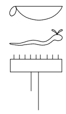
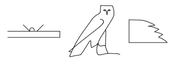
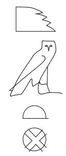
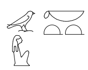
		***šs3***	know. *Note the graphic transposition of the first two glyphs.*
		***šsp***	take
		***šspt***	cucumbers
		***šdi***	take

  ***ḳ***

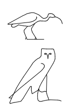
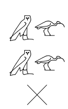
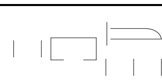
		***ḳ3b***	intestine, belly, interior, middle. *Hence **m-ḳ3b**, ‘in the midst of,’ a compound preposition.*
		***ḳn***	be strong
		***ḳni***	embrace
		***ḳnbt***	court of magistrates.
		***ḳri***	storm
		***ḳrs***	bury

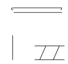
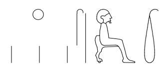
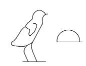
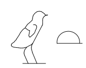
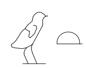
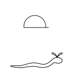
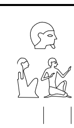
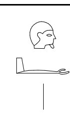
  ***k***

Hieratic	Hieroglyphs	Transliteration	Meaning
		***k***	you, your. *Second person masculine singular suffix pronoun*
		***kꜣ***	ka. *In Egyptian religion the* ka *is the transcendent par t of a person which leaves him at the time of death, travels to the West, where it was met by its double, the heavenly* ka*. Afterwards the ka dwelt beside the mummy in the tomb, called the 'house of the* ka*.' The meaning of the expression* ***ỉw pn n kꜣ****, 'this island of* ka*' is not clear.*
		***kꜣ***	high
		***kꜣw***	sycamore figs
		***kꜣw***	bulls
		***kꜣp***	hut
		***kwỉ***	I. *First person common singular pronominal suffix for the stative form of the verb*.
		***kyw***	baboons

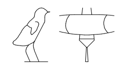
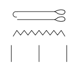
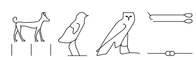
		***kfi***	uncover
		***km***	total, complete. *Verb.*
		***kmt***	complete, total. *Infinitive of the verb* ***km*** *'complete,' 'total.'*
		***kmt***	Egypt, the black land.
		***ktt***	little girl

  ***g***

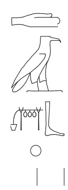
		***g3fw***	monkeys
		***gmi***	find
		***gmgm***	break, smash, tear up
		***gs***	side
		***gsw-prw***	temples (?)

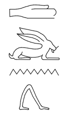
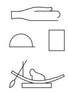
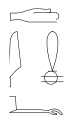
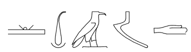
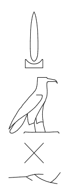
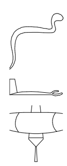
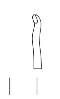
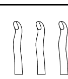
		***t***	
		*tꜣ*	land, earth
		*tišps*	*tišps* spice
		*tw*	you, yourself. Second person masculine singular dependent pronoun for *ṯw*
		*tw*	one*. indefinite pronoun.*
			*The passive of the* ***śḏm.f*** *form of the verb is formed by placing the indefinite pronoun between the verb stem and the suffix pronoun,* ***śḏm.tw.f****. The* ***w*** *of this element is not always written.*
		*tf*	that. *Feminine demonstrative pronoun.*
		*tn*	this. *Feminine demonstrative pronoun.*
		*tp*	upon
		*tpw*	people
		*tp-ʿ*	before. *Lierally, 'upon the hand.'*

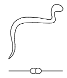
 ***ṯ***

		***ṯꜣw***	wind
		***ṯꜣm***	veil. ***ṯꜥm ḥr***, ‘veil the face’
		***ṯn***	Second person common plural suffix pronoun
		***ṯsmw***	greyhounds

  ***d***

		***dꜣbw***	figs
		***dꜣr***	subdue
		***di***	give, cause, place. *This verb can take as an object a* ***śḏm.f*** *form of the verb. In this case it means ‘cause’ Fr ‘allow.’ This form and the form* ***rdi*** *above are forms of the same verb.*
		***dwꜣ***	morning

		***dwꜣ-nṯr***	praise to god, give thanks. *Honorific transposition places the flag, the sign for god, first even though it is the second component in the compound word.*
		***dwn***	stretch out
		***dp***	taste
		***dpt***	boat
		***dmi͗***	touch.
		***dmꜣ***	stretch
		***ḏ***	
		***ḏꜣ***	fire drill
		***ḏꜥ***	storm
		***ḏbꜥw***	fingers
			
		***ḏr***	limit, end.

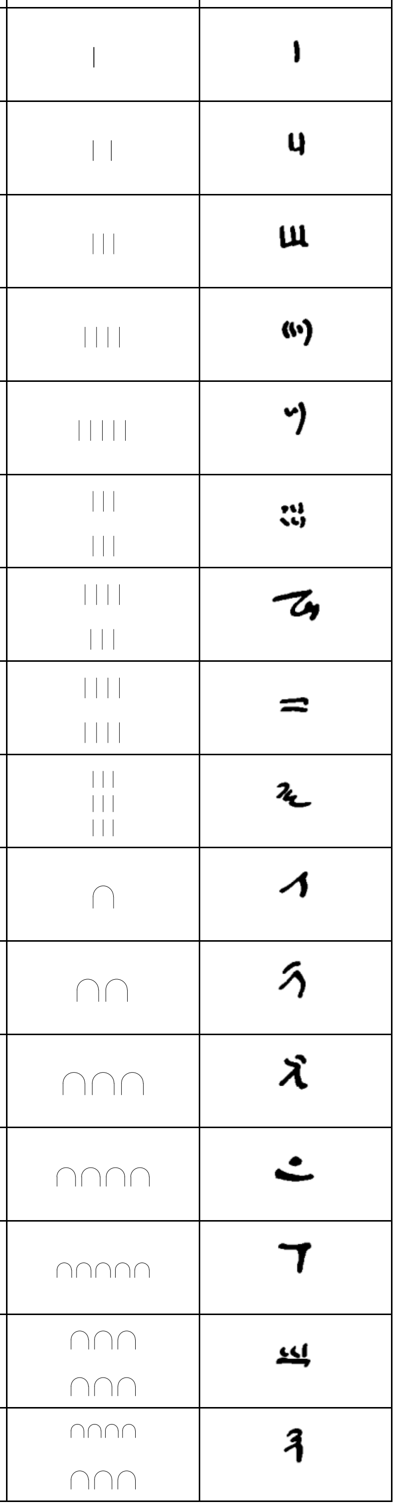
		***ḏs***	-self. *A reflexive pronoun which is used with a suffix pronoun appended, for example,* ***ḏs.ỉ,****'myself,'* ***ḏs.k,*** *ýourself.'*
		***ḏd***	say, speak, speech, speaking

Numerals

	𓏺	*wꜥ*	1
	𓏻	*snw*	2
	𓏼	*ḫmt*	3
	𓏽	*fdw*	4
	𓏾	*diw*	5
	𓐁	*ḫmn*(*w*)	8
	𓎇	*ḏwty*	20
	𓎈	*mꜥbꜣ*	30
	𓎉	*ḥm*(*w*)	40
			
	𓎌	*sfḫ*(*yw*)	70
	𓍢	*št*	100
	𓍣		200

Egyptian mathematics

Egyptian integers



	Hieroglyphic	Hieratic
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
20		
30		
40		
50		
60		
70		



	Hieroglyphic	Hieratic
80		
90		
100		
200		
300		
400		
500		
600		
700		
800		
900		
1000		
2000		
3000		
4000		

Basic functions

The processes of Egyptian mathematics are well illustrated in a Middle Kingdom document designated the Rhind Mathematical Papyrus. Problems from the papyrus are identified as RMP with a number.

Addition and subtraction

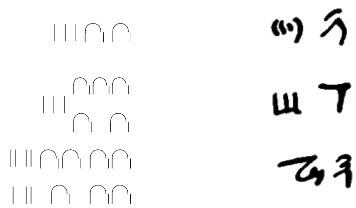
Addition is accomplished by the accumulation of glyphs representing the same magnitude. The result is simplified when the number of glyphs of the same magnitude reaches ten by the substitution of a glyph of the next higher magnitude.

Add 24 to 53, the result is what?

24

+ <u>53</u>

77

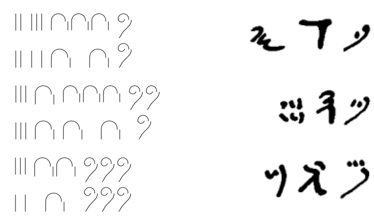


Add 259 to 376, the result is what?

259

+<u>376</u>

635

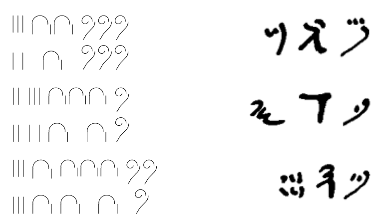


Subtract 259 from 635, the result is what?

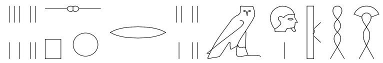
635

-259

376



Multiplication



w3ḥ tp m 7 r sp 9

‘Put down 7, 9 times’

√ 1	√ 7
2	14
4	28
√ 8	√ 56
9	63

‘Put down 8, 7 times’

√ 1	8
√ 2	16
√ 4	32
7	56

‘Put down 7, 13 times’

√ 1	7
2	14
√ 4	28
√ 8	56
13	91

Division

'How many times must I put down 8 to total 184?"

1	√	8
2	√	16
4	√	32
8		64
<u>16</u>	√	<u>128</u>
23		184

Working with fractions

The Egyptians expressed fractions as unit fractions, that is fractions whose numerator is always one. The single common exception to this practice is the use of the fraction 2/3. Unit fractions were noted in Egyptian with the symbol of the mouth, , written over the numeral. In transliteration we express this with a superscribed line. Thus $\overline{3}$ represents $\frac{1}{3}$ and $\overline{\overline{3}}$ represents $\frac{2}{3}$

.

RMP 33

Since $\overline{\overline{3}}$ of 42 = 28

then $\overline{28}$ of 42 = 1 $\overline{2}$

RMP 9

$\overline{2}\ \overline{14}$ x 1 $\overline{2}\ \overline{4}$ = ?

√ 1	√ $\overline{2}$	$\overline{14}$
√ $\overline{2}$	√ $\overline{4}$	$\overline{28}$
√ $\overline{4}$	√ $\overline{8}$	$\overline{56}$
	1 $\overline{2}\ \overline{4}$	$\overline{2}\ \overline{4}\ \overline{8}\ \overline{14}\ \overline{28}\ \overline{56}$

The answer, $\overline{2}\ \ \overline{4}\ \ \overline{8}\ \ \overline{14}\ \overline{28}\ \overline{56}$, simplifies as follows:

$\overline{14}\ \overline{28}\ \overline{56} = \overline{8}$

$\overline{8}\ \overline{8} = \overline{4}$

$\overline{4}\ \overline{4} = \overline{2}$

$\overline{2}\ \overline{2} = 1$

The G rule

If one unit fraction is double another then their sum is a different unit fraction if and only if the larger denominator is divisible by 3. The quotient of the division is the unit fraction of the sum.

$\overline{9}\quad \overline{18} \quad = \quad \overline{6}$

$\overline{3}\quad \overline{6} \quad = \quad \overline{2}$

$\overline{6}\quad \overline{12} \quad = \quad \overline{4}$

If one unit fraction is K times the other then their sum is found by dividing (K + 1) into the larger number, providing the answer is an integer.

$\overline{4}\quad \overline{12} \quad = \quad \overline{3}$

$\overline{5}\quad \overline{20} \quad = \quad \overline{4}$

$\overline{10}\quad \overline{40} \quad = \quad \overline{8}$

Problem solving

Area of a circle

Subtract from the diameter of a circle its one-ninth part and square it. $A=(8d/9)^2$. Pi thus equals 256/81 = 3.1605

If the diameter of the circle is 27 then find one-ninth part of it

27 / 9 = ?, ("By what must I multiply 9 to get 27?")

1	9
2	18
√ 3	√ 27
3	27

The answer is three.

Subtract one-ninth part of 27 from 27 (27 - 3 = 24)

Square the result

24 * 24 = ?

1	24
2	48
4	96
√ 8	√ 192
√ 16	√ 384
24	576

Thus the area of a circle of diameter 27 is 576.

One unknown (RMP 24, 25, 26, 27)

RMP 24

A quantity and its $\overline{7}$ becomes 19. What is the quantity?

Assume the false answer is 7.

1 $\overline{7}$ of 7 is 8

How many times must 8 be multiplied to give 19?

1	8
√ 2	√ 16
$\overline{2}$	4
√ $\overline{4}$	√ 2
√ $\overline{8}$	√ 1
2 $\overline{4}$ $\overline{8}$	19

Multiply that number by the false answer 7.

√ 1	√ 2 $\overline{4}$ $\overline{8}$
√ 2	√ 4 $\overline{2}$ $\overline{4}$
√ 4	√ 9 $\overline{2}$
7	15 ($\overline{2}$ $\overline{2}$) ($\overline{4}$ $\overline{4}$) $\overline{8}$
7	16 $\overline{2}$ $\overline{8}$

Volume of a cylinder

How does one compute the storage capacity of a cylindrical silo.

Translation

A circular container of 10 by 10 cubits[48].

Take away $\overline{9}$ of 10, thus 1 $\overline{9}$; remainder 8 $\overline{\overline{3}}$ $\overline{6}$ $\overline{18}$

Multiply the 8 $\overline{\overline{3}}$ $\overline{6}$ $\overline{18}$ by 8 $\overline{\overline{3}}$ $\overline{6}$ $\overline{18}$; result 79 $\overline{108}$ $\overline{324}$

Multiply the 79 $\overline{108}$ $\overline{324}$ by 10; it becomes 790 $\overline{18}$ $\overline{27}$ $\overline{54}$

Add a half to it; it becomes 1185

Multiply the 1185 by $\overline{20}$, giving 59 $\overline{4}$. This is the amount that will go into it in quadruple-*kekats*[49], namely 59 $\overline{4}$ hundreds of quadruple-*hekats* of grain.

---

[48]A cubit is unit of linear measure equal to 52.3 cm. or 20.6 in.

[49]A hekat is a unit of volume used in measuring grain. It is equal to 4.54 liters.

Bibliography

Facsimile of The Shipwrecked Sailor

Golénischeff. W., *Les Papyrus Hiératiques N°N° 1115, 1116 A et 1116 B de L'Ermitage Impérial à St. Pétersbourg*, St. Petersburg, 1913.

Transcriptions of ***The Shipwrecked Sailor***

Blackman, Aylward M., *Middle-Egyptian Stories, Bibliotheca Aegyptica II,* Brussels, 1972

De Buck, A., *Egyptian Readingbook: Exercises and Middle Egyptian Texts.* Leiden: Nederlands Instituut Voor Het Nabije Oosten.

Translations of ***The Shipwrecked Sailor*** and commentaries

Erman, A. *The Ancient Egyptians: A Sourcebook of their Writings,* trans. A. M. Blackman, New York, 1966.

Lichtheim, M. *Ancient Egyptian Literature: A Book of Readings,* Vol. I: *The Old and Middle Kingdoms,* Berkeley: University of California Press.

Becker-Colonna, Andreina L., *Ancient Egyptian Literature*. Berkeley: University of California Extension, 1968.

Ignatov, Sergei, "Some Notes on the Story of the Shipwrecked Sailor," *Journal of Egyptian Archaeology*, Vol. 80, (1994), pp. 195-198

Simpson, W. K., ed., *The Literature of Ancient Egypt,* New Haven and London: Yale University Press, 1972.

Egyptian Grammar

Bakir, A. M., *Notes on Middle Egyptian Grammar,* 2nd rev. ed., Aris and Phillips: UK.

Callendar, John B., *Middle Egyptian, Afroasiatic Dialects 2,* Leslau, ed., Malibu: Undena Publications.

Callendar, John B., *Studies in the Nominal Sentence in Egyptian and Coptic,* University of California Publications in Near Eastern Studies, Vol. 24, Berkeley: University of California Press.

Englund, Gertie, *Middle Egyptian: An Introduction,* Upsalla: Upsalla University, Department of Egyptology. Tryckeri Balder AB, Stockholm, 1988.

Gardiner, Alan, *Egyptian Grammar*, London: Oxford University Press., 1957.

Polotsky, H. J., "Egyptian Tenses," in *Israel Academy of Sciences and Humanities, Proceedings,* II, No. 5.

Materials and Technology

Lucas, A., *Ancient Egyptian Materials and Industries,* London, Edward Arnold, Ltd., first published 1926, fourth ed. 1962.